

TWENTY-FOUR PAGES



THE NEW YORK

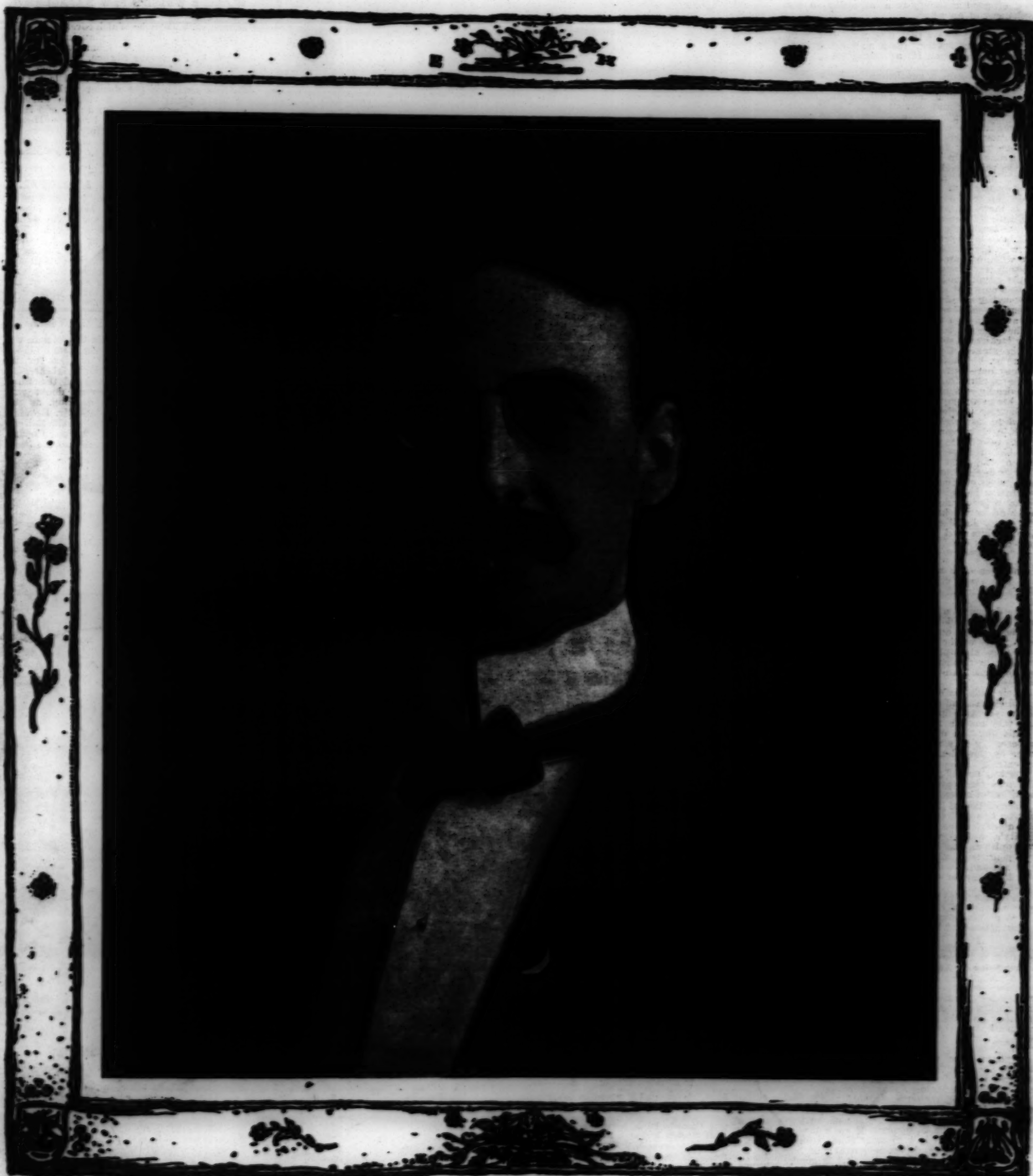


DRAMATIC MIRROR

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PRICE TEN CENTS.



THOMAS R. HARR.

THE MATINEE GIRL.



In a recent written lecture to the members of the dramatic profession, one of its most efficient lecturers dwelt on the fact that a knowledge of good manners is a necessity in the equipment of an actor.

The same teacher of the etiquette of the stage has told actors that they must not be of the habit of swallowing, tooth picking sort if they want to make a hit as exemplars of their art.

In other words, a gentleman is the hardest of all parts to assume. A man may play a villain who is upright and honest, he may flout under a plume and wave a sword in the air when he is really the most modest of men. All conditions of character are possible of simulation except this particular one, which it seems cannot be expressed in tricks, in facial grimaces, in dress, in voice, in anything but the thing itself.

This presents a new and interesting phase of dramatic art. It certainly is a flat contradiction to those who claim that the actor's art is more summary than inspiration. Even inspiration it seems would fall short if a man did not know how to sit down properly.

It is to be hoped that the young students in art who are sitting at the feet of their masters will not now rush to the etiquette books to study the sitting down and the getting up as the great, good things.

Does not one give much thought to her sitting or her standing—she is a most awkward woman in her carriage and her gestures, but her art seems to thrive nevertheless.

The greatest actors of the past were perhaps lacking in nicety of manner both on and off the stage. Politeness is much in the art of the actor, but it is in reality only a veneer—a show case—but none the less an essential.

The application of etiquette to art would be a deadly sort of a blight in reality. If actors began to pay too much attention to the minutiae of their manners they would be bound to lose sight of many more important things in their work.

It is possible to cultivate refinement of manner, but it must come entirely from within. One of the most polished comedians on the stage to-day frequently betrays beneath his fine tricks of etiquette that have won him the reputation he deserves as a "finished" actor.

But it is too nice if anything! And, as the great advances he gets along and has great, glowing intelligence cannot fail to see through him and value him as he should be valued.

So the actor's work must have its foundation like every other work, solid and sound. If it's built on a scaffold it is bound to tumble.

The dramatic schools anxious to impart this correct sitting down and getting up method will have to dig down very deep—yes, into the very graves of the ancestors of their pupils.

If they attempt any system of superficial training in refinement it is bound to weaken and to annihilate whatever merit the student possesses.

There is only safe way to start Sunday-school classes and educate the souls and hearts of the young people who have the first idea that they must act.

This question of etiquette and of manners is becoming a social problem. If one is to judge by these lessons of learning, the evening extras.

Reading one of them the other day the question was confronted, "Please give the exact definition of a gentleman?"

This followed a list of masculine virtues that no one man could possibly muster. There was absolutely no capitalization to any of humanity's weaknesses. The prescribed vices were quite as startling in their detail.

A gentleman, according to this authority, must not gamble, drink, smoke, chew, spit, eat with his knife, or clean his nails with a paper cutter.

The items as to the clothes he must wear at certain hours of the day were dwelt on with almost painful accuracy.

His attitude when calling on a girl was gone into exhaustively. He might leave his hat in the hall, but if his call was to be a short one he had better carry it with him into the drawing-room. At dinner he should on no account tuck the napkin under his chin.

Undoubtedly there is a host of young people groping for this knowledge of how to be ladies and gentlemen. And if they were told that first they must be clean and true, and strong, and gentle, and that the outside manner is the least important thing, they might not understand it.

A young man who is perturbed over the color in paintings that he should wear when he proposes to his lady friend must necessarily have limited perceptions.

So this makes the etiquette column paradoxical. It is inexpressibly funny, and it is also pathetically sad. But the idea of featuring etiquette in the equipment of an actor is worse than sad. It is immoral. Some young actor might read it and become perverted.

Stage art, like everything else that is good, must have its inspiration in the heart. We see absolutely villainous renderings of "ladies" and "gentlemen" in many of our productions.

James K. Hackett drops his plumes and falls once in a while and talks some sense.

And once he told me that his ideal notion is a university for actor-students. Not a dramatic school, although, of course, that branch would be included, but a college where the brain would be developed and the intelligence fed with the right sort of material.

Besides being actors the graduates would be men and women of attainment, education, feeling, aspiration—and true refinement. If they had it in them it would be brought out. Then necessarily we would have fewer great actors with the One Idea.

The stage notion of a lady is something superbly weird as a general thing. It is all surface and expresses nothing beneath it. Frequently it is like the pink polish we often see on a badly kept nail.

Unfortunately it is not confined to the stage. "Lady" is an overworked word. It has been wretchedly abused. It meant something in its original English use. There was dignity and distinction to it, and it stood for something just as the word "gentleman" will always indicate the possession of qualities that render a man desirable as a companion, a friend, a guest—in every department of life.

The word has stood its misuse within recent years with true masculine strength. It is more honest and more sturdy than its debilitated feminine equivalent, and tells the whole story in its compounding. Like the word "gentleman" it needs no key to its meaning.

Women and men of gentle manner are not exactly the fashion in these days of smartness. Push of an extremely accentuated sort is necessary in manner, speech, and action. But the fad for smartness will pass away, and it is to be hoped that gentlemen and gentlewomen will remain.

Etiquette will ruin us, though, both on the stage and off, unless we watch out. It makes the wrong sort of men and women.

Heart-born courtesy must underlie all good breeding—the breeding that makes it possible to sit down and get up without a diagram. Good breeding means exactly the same in a human as it does in a horse—just what it expresses—good stock—good blood—good heart, and good training. The right kind of etiquette comes by instinct.

It is true we can acquire the right thing in "table manners" as the etiquette sharps call them, and learn to use the right forks and spoons. After a while we may be able to eat the soup from us, and talk and eat at the same time—an accomplishment which a Westerner said was necessary in society.

But the direction of the soup, like the short call with the hat in the hand, and the long call with the hat in the hall are really non-contributory.

Father Thomas Ducey, the pastor of St. Leo's Church, where good actors often go to hear his clever and helpful discourses, said a week ago in talking of the Scribes and the Pharisees that they were the Four Hundred of their time. He had no doubt, he said, that they played golf and kept polo ponies.

This idea of the Scribes and Pharisees on polo ponies was a new brick thought, but the point of the argument was that they were after all fakirs. And you can't be a fakir, in life, in art—in anything—without being found out sooner or later.

Courtesy is absolutely necessary to us in our relations with our kind. It should never be aggressive. Nothing marks the man or woman and so plainly as the overman. Non-sensitiveness is the keynote of good taste.

If we cultivate gentleness and simplicity on the stage and off our sitting down and our getting up will take care of itself, and the world will hold us high in its estimation as actors, as men, and as women.

Sometimes it would seem as though gentlemen and gentlewomen are getting to be only words. We have to borrow in the pages of Bunner to keep the picture before us.

But hearts are the same, and when the smart era has passed these ghosts of what we would wish to be like will rise again with the scent of lavender about their loins.

But we must begin at the right end of the book, those of us who study etiquette and give hints to actors on the getting up and the sitting down. Those of us who like to lecture—"The Matinee Girl" and others—must look within and cultivate the art of being kinder and more tolerant.

To sit on the fence and make rude remarks about the game that we play so badly ourselves isn't at all sporty!

So many of us—"The Matinee Girl" and others—are very like Kipling's cat that walked by himself and all places were alike to him, and he went about waving his wild tail and walking by his wild law!

—THE MATINEE GIRL.

MUSIC FOR THE ETERNAL CITY.

George C. Tyler, representing Liebler and Company abroad, made arrangements last week whereby Pietro Mascagni, the noted Italian composer, will provide the incidental music for the production of *Hell's Gate* at the Metropolitan Opera, in which Viola Allen is to appear next season. So comprehensive is the music to be that it is announced it will be in the nature of a complete musical setting. The arrangement also provides that the production of the drama to be made in London by Beecham Tree next season will contain this feature. Mr. Tyler, who brought the negotiations with Mascagni to completion while in Florence recently, has left for Rome, where he will join Mr. Caine and Miss Allen, who are gathering impressions for the coming production.

ENGAGEMENTS.

Augusta Tree, re-engaged to play her old part with David Bull in *The Paris Priest*, opening Sept. 1, at New Haven, Conn.

The staging comedian, Richard T. Brown, has been engaged by Charles H. Yale for his Bill the company next season as principal comedian. Mr. Brown was at Ferris Wheel Park, Chicago, last week and will continue to play parts until the commencement of rehearsals in Philadelphia.

Miss Emilia Bartolotti, the premiere danseuse, by Charles H. Yale for David's Auction next season.

The Empire Comedy Four, by Edgeman Brothers for A. J. Scott's Manager. The quartet is composed of Cahill, Jacklin, Jany, and Corvill.

Lucille Sanderson, specially engaged by F. C. Whitney for the leading role in *When Johnny Comes Marching Home*.

George H. Gill and R. H. Pittsburgh have engaged for the A. Little Outcast company (Bancroft) Lotta Sharp, Louis Brown, and James A. Dunn.

Blanche Walsh, to play one of the bridesmaids in *The Chinese Honeymoon*.

THOMAS RIEGO HART WINS HIS CASE.

The decision of the Minnesota court in the action brought by the executors of the estate of the late Fanny Davenport MacDowell against Clarence M. Brune, to have a certain lease and bill of sale of the *Stations* plays canceled, as having been fraudulently obtained from MacDowell by Brune, was filed last week, and the findings of the court are as follows:

"That the plaintiffs, as executors of the last will and testament of Fanny Davenport MacDowell, deceased, are the sole and exclusive owners of all the rights in and to the following plays: *Cleopatra*, *Le Tocsin*, *Fedora*, *Gismonda*, and *Theodora*. That the lease and bill of sale in the possession of Clarence M. Brune are, and each of them is, void and of no effect as against the plaintiffs, and that neither Clarence M. Brune, nor Clarence M. Brune as a corporation, has any right in or to said plays or either of them, or any right to produce, license the production of, or exhibit said plays or either of them. That the plaintiffs may compel an accounting of profits made by said Brune or the corporation from the production and sub-letting of said plays, the defendants to pay to the plaintiffs such a sum as may be found due on such accounting, besides the costs and disbursements of the action."

Such is the decision on the merits of a case that has attracted the attention of the theatrical world during the past two seasons, and the young lawyer, Thomas Riego Hart, who, as counsel for the executors, has thus brought to judgment a case of unusual interest, is to be congratulated.

Mr. Hart, whose portrait appears on the first page of *The Mirror*, is not only a successful lawyer of this city, but a recent acquisition to the theatrical profession. To his labor as counsel of the Fanny Davenport estate in the prosecution of this case and the final settlement of the estate he has joined the labor of managing Melbourne MacDowell, the husband of the late Fanny Davenport. How Mr. Hart has succeeded as a theatrical manager is shown by the profitable tours of Melbourne MacDowell as a stock star during the past two seasons. Indeed, Mr. Hart was the first to revive the old system of the traveling stock stars, and since he began it, two years ago, many others have followed his example.

In speaking of his theatrical successes, Mr. Hart always gives Mr. MacDowell the credit for them, and points out that every manager, to succeed, must be actuated in his work by the conviction that there is "no star like his star."

While Mr. Hart has been managing Mr. MacDowell on the road, he has been trying the case noted. Most of the testimony had to be taken by commission, and in New York, Boston, Chicago, Cincinnati, Kansas City, and St. Paul. The testimony of the defendant, he examined and cross examined all the witnesses for and against, finally sending to the court at St. Paul the testimony upon which he has at last won his case. In New York Mr. Hart was opposed by Howe and Hummel and other law firms, and in the other cities mentioned he had argued against him some of the best of local legal talent. At the same time, however, he continued starring Mr. MacDowell in the plays, the titles to which were at issue, and in the righteousness of his cause.

In 1898 Mr. Hart graduated from the New York Law School, after two years of hard study, during which time he became secretary of the school; wrote and published a course of law study, in two volumes, from which he has realized a profit of \$2,000 and known as

"Hart's Lecture Notes"; invented a chart or system by which the record of attendance can be taken almost at a glance and without disturbing the class; took his degree of LL.B. cum laude, and was admitted to the New York bar. Since 1898 Mr. Hart has practiced law successfully. The portrait of him was taken at Los Angeles, Cal., last season.

THE THEATRE FOR JULY.

The Theatre for July has much matter of special interest to theatregoers and musicians. William W. Whitelock contributes an interesting article on the censorship of plays in Germany; Mary Mannering is the subject of an entertaining interview, illustrated with pictures specially posed; W. T. Price, author of "The Technique of the Drama," analyzes the evidence in the *Gross vs. Bostand* case, and argues that the French author is innocent of plagiarism; Roland Holt writes amusingly regarding the shortcomings of grand opera under the Grand régime; and Emily Grant Von Tassel discusses the election of Walter Damroch to the conductorship of the Philharmonic. A new feature started in this issue is the first of a series of clever "Stories of the Stage," written by Kenneth Lee, the well-known actor and author. The pictures in the number include large plates of Viola Allen in *The Hunchback*, Mrs. Langtry in *Mlle. Mars*, Mary Mannering in several poses, Mrs. Pike in *Little Italy*, Irene Bentley in *The Wild Rose*, William Gillette, Grace George as *Frou-Frou*, Elizabeth Tyres, Cheridah Simpson in *King Dodo*, Mrs. Potter as *Calypso*, Raymond Hitchcock, Evelyn Florence, Walter Damroch, Herr Kocian, the violinist; Dunn, and many others.

BLANCHE WALSH'S NEW MANAGEMENT.

Wagenhals and Kemper last week signed a contract with Blanche Walsh covering a period of three years. The first play in which she will appear under their management is *Salambo*, by Stanislaus Stanga, to be produced in this city next November. Mr. Stanga, who sailed for Europe on the *St. Paul* last Tuesday, will complete the drama while abroad. His other plans include a visit to Paris in August to collect material for a play of French life to be produced at the Princess Theatre here by the Shuberts. Before leaving Mr. Stanga submitted the manuscript of his new musical comedy, *When Johnny Comes Marching Home*, to F. C. Whitney.

F. W. L. EXHIBITION TO BE ANNUAL.

The exhibition to be given by the Professional Woman's League at Madison Square Garden next October, if as successful as anticipated, will be made an annual event. This was decided upon last week by the Executive Committee of the League, and on Tuesday a clause was added to the contract with the Madison Square Garden Corporation giving the League an option on the Garden for the first two weeks in October for a number of years.

PROPOSED THEATRE NOT TO BE.

Owing to the death of Louis C. Behman the well-known Brooklyn managerial firm of Hyde and Behman have abandoned, at least for the present, the project of erecting a theatre in this city. The breaking away of the Four Cohans from these managers no doubt was partially responsible for this decision, as the theatre was intended by the late Mr. Behman primarily as a home for the production of George M. Cohan's plays and the Four Cohans were to have filled a major portion of the time.



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Water's Head drew big crowds at Fair Bank Jan. 24.

Wallace Guthrie's Circus drew two big crowds. The members of Laramie Legion, Platteville and Wallingford, all drove at high noon Jan. 24. Mr. and Mrs. Guthrie left at the head and will not return tonight.

Miss Helen, No. 12 dedicated their beautiful building, Friday, 24. Commencement of the first class are not separation. GEORGE E. APPLES.

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BROOKLYN'S SUMMER STAGE.

SATURDAY, June 28.

The Orpheum's production of *Hi Captain* proved as strong in drawing power as did the four fine presentations preceding it. The cool weather has been favorable to Manager Percy Williams, and the five weeks of the summer opera season have thus far yielded a distinct profit. For the first week in July, the *Hi Captain* is the selection, an extra matinee being scheduled for the Fourth and Miss Simplicity have had good results at Manhattan Beach, where they are to remain until succeeded by *Hi Captain* on July 7.

Fair's latest pyrotechnic display, *The Burning of Rome*, is fully equal in a spectacular sense with any of the notable displays that have been offered in past years at Manhattan, and is quite sure to prove as popular and remunerative. At the Brighton Beach Music Hall, Manager William T. Grover's initial offering, comprising Jennie Gardner and Eddie Gilard's *Soubrette* and the *Con: Clayton, Jenkins and Jasper's Darktown Circus*; *Gaiety's Monkey Comedians*, Julian Ross's capital *Hebraic follies*, Ina Allen's contralto selections, the novelty gymnastic act of the *Three Nervous*, and the dual appearance of *Lemar and Gabriel*, were replaced on Monday by *Lillian Burkhart in A Deal on Change*, the novelty rag pictures of *Beryl and Beril*, Billy Clifford in songs and stories, songs and dances by *La Follia Wilson*, the *Quo Vadis Upside Down* of *Shenan and Warren*, Chinese *Johann Williams*, and *Betty's performing bears*. The third week's olio, beginning on Monday next, enlists the three *Marvelous Merrills*, *Mayme Gehrus*, three *Racket Brothers*, *Miss Norton*, *Whangdoodle Comedy Four*, *Dolan and Lenhart*, and *Carlisle's dogs and ponies*. JUSTAND FAIR.

The benefit tendered to George J. Davidge, treasurer of the Spooner Stock company, at the Bijou Theatre, Monday evening, June 23, could hardly have been more successful. All the seats were sold several days beforehand, and those turned away were fully as many as those that saw the entertainment. During the early part of the performance members of the Spooner company occupied seats in the boxes, and all were rousing cheered as they entered. For the nonce Mrs. Spooner was the star, being supported by Edna May Spooner, Cecil Spooner, Augustus Phillips, Harold Kennedy, and Isaac Payton in the old but nevertheless highly amusing one-act farce, *An Obstinate Family*. The part of Mrs. Harwood was well acted by Mrs. Spooner, and with the others in the cast she gave an admirable and lively presentation of the comedy. Edna May Spooner, Cecil Spooner, Augustus Phillips, Jennie McAllister, Harold Kennedy, and Ben F. Wilson contributed their delightful settable from *The Lady from Laramie* to encores almost innumerable and applause that was fairly deafening. Claude Thardo sang some of his popular hits, and the outside volunteers consisted of *Jeffrey Lewis*, the veteran actress, in recitations; *Thomas T. Hayden*, the blind actor, assisted by *Jennie W. Hulmer*, in a one-act play; *Johnnie Carroll*, *Frank Rogers*, *Frances Connor*, *Edward B. Adams*, *Bliss Bernard*, *Harry Whisman*, and *Joe Linder*. With one or two exceptions these performers offered appropriate and pleasing diversion. The beneficiary, Mr. Davidge, was called upon for a speech and gracefully thanked those who had contributed to the success of the benefit. Augustus Phillips made the announcements in his accustomed easy and entertaining manner and was the recipient of much applause. Roy M. Hair deserves praise for the musical part of the programme. The audience took advantage of its last opportunity of the season to send flowers, and many were the bouquets that found their way to Mrs. Spooner, her daughters, Augustus Phillips, Jennie McAllister, Harold Kennedy, Ben F. Wilson, Claude Thardo, Thomas T. Hayden, and the other entertainers. JOHN WILLIAM SCHMIDT.

THE ELKS.

Newark, N. J., Lodge, No. 21, had their nineteenth annual benefit at the Newark Theatre June 2. Women ministers, a lively farce, called *A Cold Deal*, in which George Herbie took part, and an excellent olio made up an evening's entertainment. Robert Hill was chairman of the committee in charge of the affair.

Lagan, O., Lodge held a social session June 2, in honor of Will Henderson, Past Exalted Ruler, who has moved with his family to Mansfield.

A big Elks' meeting was held at St. Cloud, Minn., June 4, the occasion being a union of Elks from St. Paul, Minneapolis, Duluth, Marquette, Stillwater, Rainier, West Superior, and Little Falls. A ball game between St. Paul and St. Cloud Elks was followed by the induction of fifty candidates.

The Sioux City, Ia., Elks are planning a Carnival, to be held in that place some time in August.

The Elks of Menasha, Wis., played baseball May 26, and defeating the business men's nine by 2 scores of 7 to 2. Another game will be played in the near future.

Harry Cowley was initiated in the B. P. O. E. Lodge No. 4, Chicago, on June 12.

Solana, Kan., Lodge, No. 718, held their first ceremonial session June 12 and initiated forty-two candidates. The lodge now has over one hundred members, and is in a prosperous condition.

The Rochester Lodge is to hold a carnival late in July or early in August. The *Busstock and Ferrari Circus* Company have been secured and other attractions will be booked.

The Elks' new club rooms, Cleveland, Ohio, have become a popular resort for traveling members of the order. Very few, when visiting or passing through Cleveland, miss the opportunity of attending the daily social sessions. The restaurant, recently inaugurated, has proven a most successful innovation.

Lodge No. 12, of Indianapolis, dedicated their new club house on June 12. B. M. Conley opened the ceremonies with a dedication march on the organ. A reception of the Grand Lodge officers followed, after which an appropriate ode, to the air of "Auld Lang Syne," was sung. The ritualistic dedicatory ceremony then took place. J. Russell Powell rendered a solo. The ritualistic work was then continued, a triumphal selection on the organ finally breaking the silence. A closing ode to the air of "Auld Lang Syne" was sung. The Grand Chapter followed with the benediction. The ceremonies were most impressive. The Grand Lodge officers officiating were: Charles B. Pickett, Grand Exalted Ruler; Al. G. Field, Grand Subordinate Lecturing Knight; Bernard Gray, Grand Subordinate Lecturing Knight; James W. Fortuna, Acting Grand Subordinate Lecturing Knight; Charles A. Reynolds, Grand Secretary; Edward S. Orrin, Grand Treasurer; Fred G. Robinson, Acting Grand Secretary; John G. Galt, Acting Grand Chapterlain; W. L. Holmes, Acting Grand Inner Guard; Joseph E. Henshaw, Grand Tyler; John D. O'Brien, Henry W. Moore, and Joseph T. Fanning, Grand Trustees. The Directors of the Building Committee and the Committee on Dedication were: James E. Koch, President; Edward W. Schumacher, Vice-President; Sterling R. Holt, Treasurer; T. G. Hedden, Secretary; Joseph T. Fanning, Jay G. Voss, John McGreger, Paul Munster, Emil Fertig, and Franklyn W. Hayes, M. D. The building is a beautiful and spacious one.

The Rochester, Wis., Lodge have elected the following officers for the coming term: Exalted Ruler, Dr. T. E. Welch; Subordinate Lecturing Knight, W. T. Stevens; Subordinate Lecturing Knight, J. C. Teal; Subordinate Lecturing Knight, D. H. Walker; Treasurer, W. B. La Galle; Secretary, C. E. Wilson; Delegate to Grand Lodge at Salt Lake City, W. E. Ashlin, P. E. E.

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(Special Correspondence of The Mirror.)

LONDON, June 21.

If I seem strange this week in my epistolary articulation; if I seem to wander more or less (generally more) from the point at issue; if I gallop over this or that sentence and amble over some other remark; if, in short, I babble, not to say blather, over certain parts of this weekly letter, which I always so love to write to Mirror readers, then I pray you pardon me, and kindly, may, charitably, put all my defects in this connection to this city's wholesale preparations for the coming coronation.

The ceremony for the coronation of King Edward the Seventh will not take place until next Thursday. But already, even as I write, not only are many thousands praying that in health and wealth he long may live and so forth, but also there are, and have been, many paragraphs and others endeavoring to slay His Gracious Majesty, forsooth.

Of course, I do not mean to say that there have been attempts at actual assassination of England's Monarch, but I do mean to say that from last Sunday until the present moment the more or less irresponsible paragraphists have been issuing broadcast alarming statements as to the health of our generally jolly Seventh Edward. Because "His Royal Majesty" (as one may say) could not bask himself to Ascot Course, which had been specially renovated so that he might review the old time monarchical state procession there, prognostications of dire import have been rife. And naturally these prophecies of impending doom and disaster have had a very demoralizing effect. It has not affected the large numbers of actual builders and would be buyers of coronation procession seats; but, alas! it has left quite an awful mark upon the dramatic and variety offerings, both for this week and next, that will, in other respects, be the biggest week of all this most important year. Any one so enthusiastic in the gentle art of playgoing as your humble Gawain of course must feel worried at this fresh upset for the theatre that has so long suffered enough.

And now that preamble is over let us, or rather me, proceed to business. Our novelties since I last wrote have been rather of the variety than of the dramatic order. For example, there was given at the vast London Hippodrome on Monday quite a startling spectacle of the sort that those of us who are old enough to remember, were wont to see at the ancient Astley's Circus and Amphitheatre, when equestrian, dramatic, and even aquatic melodramas were very prevalent. The Hippodrome's latest show is entitled *The Bandits*, and although it is merely intended as a spectacular show, yet its dramatic framework, prepared by Alicia Ramsey and Rudolf de Cordova, teems with melodramatic matter of the most bloodthirsty order. The chief bandit has (among other habits) a fancy for saving, in a neat domestic heap, the skulls of certain of the victims he has slain in a family vendetta. This habit will doubtless remind old play-studying Mirror readers of a similar fact practiced by the hero in Chetty's early Elizabethan tragedy, *Hoffman*, or *Revenge for a Father*, which has in its family circle a series of gibbets whereon to hang the skeletons of all those who were accessories to his parent's murder. The Hippodrome Bandit once seeks to kidnap his good brother's bride-elect, and in explaining sundry reasons for his various villainies, asserts that for ages past each husband and wife of the family of which he is a member had twin sons, and that in every case right down to and including the present time one son has been a virtuous count and the other has been a villainous bandit. Strange this Hippodrome spectacle concludes with the blowing up of a mill dam and the precipitation of a crowded coach and eight horses into the wild and whirling real water tank or torrent below. This is one of the most wonderful spectacles ever seen on any stage and it will, I doubt not, be the means of keeping the place on the bill for many months to come.

On Monday at the Shaftesbury there was revived, in place of *Madeline Lacoste* Ryke's ill fated farcical comedy, *The Grass Widow*, her delightfully dainty comedy, *Jedbury Junior*, which your excellent cousin, John Drew, so long played in the States, as Christopher Junior. I was glad to find the fair *Madeline's* comedy enthusiastically received and she herself heartily and joyously summoned before the curtain to make up, as it were, for her recent disappointment. Frank Worthing was an admirable *Jedbury Junior*, especially when he got over the nervousness which made him rather slow in the earlier passages. Walter Howe was a strong *Jedbury Senior*, Grace Lane and Muriel Ashwynne were both sweet as the two heroines, Sidney Paxton was excellent as man servant Whytner, and Commo Stuart (otherwise Commo Gordon Charles Edward Stuart Lennox, nephew of the Duke of Richmond) "Al" as the wordless Mr. Glibb.

The other theatrical and variety features of any account have included *The Queen of the Roses*, a dainty but somewhat conventional eighteenth century, by Alfred C. Calmer, author of *The Amber Heart* and of a forthcoming play written around the late great Dante's; *Dick Turpin*, a new dramatic sketch, the whole five characters in which are cleverly played by the author, that well-known mimic and entertainer, E. A. Roberts; and *Dashing Prince Hal*, a new touring burlesque, written by Huntley Wright, chief low comedian in *Three Little Maids at the Apollo*. Both the last-named new trifles proved vastly entertaining.

I am glad to be able to report that my old friend and "Free Lance" colleague, Editor Clement Scott, is, at the moment of writing, recovering from the accident he met with by slipping down some awkward theatre stairs on a recent first night. During *Gawain's* illness his old time literary and critical son, J. T. Grein, has been doing duty for him on the *Free Lance*.

Two of the new coronation variety theatre shows started this week—namely, *Britannia's Realm*, the best ballet the Alhambra management has vouchsafed for a long time, and *For Edward the Seventh*, a striking juvenile spectacle—one hundred youngsters strong—played by the smart Selkirk company at the Royal Music Hall, in that ancient thoroughfare, Holborn.

Next Monday we are to have two other coronation shows of the kind—namely, the new twice postponed *Three Revs* (with Little Tich and Marie Lloyd in the chief characters), and *The Seven Edwards*, a highly his-

torical sketch and pageant at that renowned music hall, the London Pavilion, that is usually called the "Pav" for short. At that old melodrama-emporium, the Surrey, on the Blackfriars Road, the coronation will be marked by a new bloodcurdling marrow-freer entitled *Was It Murder?* Next week I hope to be able to tell you whether it was or not.

Olga Nethersole, by way of celebrating the fiftieth performance of *Sapho* at the Adelphi a night or two ago, gave away lovely bouquets. At the moment of writing, the fair Olga is having a frightful epistolary quarrel with no less an organ than the *Times* for having, in noticing a French play this week, described *Sapho* as "odious." The *Times* has already stated, in answer to Olga's first denunciatory letter, that it of course referred to the play and its heroine, and not in any way to Olga. She, however, apparently regards the *Times's* remarks as likely to be injurious to the Nethersole system. *Adieu-nous*, it will, I fancy, take a lot of *Sapho* (as one may say) to wipe out this denunciation from the handsome Olga's mind.

Lidore Witmark, after having a high old time in this city, embarked for your city yesterday on the *Kron Prinz*. GAWAIN.

AUSTRALIA.

Better Business Prevails—Maggie Moore Married—Antipodean Amusements.

(Special Correspondence of The Mirror.)

SYDNEY, June 3.

Better business prevails at our various theatres. Williamson's production of *A Runaway Girl* at the Royal has been doing splendid business from the first night, and but for previous booked dates would fill the Royal for some time to come. As it is, it has to make room for Musgrove's company, which will open on Saturday week in *Sweet Nell of Old Drury*. I have already given you particulars of the personnel of this company and hope to be able to give you my impressions when next writing.

Sims and Shirley's powerful drama, *In London Town*, ably interpreted by Bland Holt and his company, is proving a good draw at the Lyceum.

The Woods-Williamson company are now giving us Maud Williamson's dramatization of "The Christian."

Lee and Rial's World's Entertainers have concluded their season at the Palace Theatre, which is now occupied by Frank Thornton and an English company in *Facing the Music*, and, judging by its reception on Saturday night, it looks as if Thornton will repeat his Melbourne success here in Sydney.

Harry Richards continues to cater for music hall patrons in a very satisfactory manner. Prominent in his present bill are Pagan and Byron, Tom Woodwell, Emily Lyndale, Zebodia, Professor Harcourt, Dan Oury, and the Jackson Family.

Ada Cromley, the Australian songstress, now so popular in Europe, has for the present abandoned her projected Australian tour.

Harry Plimmer, a favorite Australian-born actor, returned here by the last American mail steamer, and has a lot of nice things to say about his year's stay among you.

The same boat brought news of the marriage of Maggie Moore (formerly Mrs. J. C. Williamson) with Harry Roberts, her partner and leading man. Both artists are great favorites on this side.

Louis Arena, the Russian tenor, recently in Australia with Musgrove's Opera company, has made a successful debut in Lohengrin at London Covent Garden.

J. C. Williamson will produce *Sherlock Holmes*, under the direction of H. H. Vincent, who will cast it with the English company at present supporting Janet Waldorf in Melbourne. Miss Waldorf's season, which has been a success, terminates this month.

Katie Lee, of Frank Thornton's company, is a sister of Jennie Lee ("Joe") and the late Ada Lee.

The Willoughby-Gesch company has struck oil in Melbourne and recently produced *What Happened to Jones*. They have now gone on to Broken Hill.

George Musgrove's new comic opera company has opened its Australian tour auspiciously in Melbourne with *The Thirty Thieves*. Josephine Stanton, who recently headed her own company, has a leading role.

At Her Majesty's Theatre, Melbourne, *A Royal Disturbance* has been revived. H. H. Vincent seems to have been well placed as Napoleon, to which his face and figure are no doubt eminently well suited. Janet Waldorf was the Josephine, Ruth Markey the Empress Maria, and Norval McGregor the Marquis de Beaumont.

In Brisbane George Musgrove's dramatic company has been appearing in *The Sorrows of Satan* and *Moths*, with Lucy Wilson and Harcourt Beatty in the chief characters.

R. NEWTON DAILY.

HAVANA.

Rosalia Challa's Concert An Entertaining Programme—Other Theatres.

(Special Correspondence of The Mirror.)

HAVANA, June 19.

Havana's four hundred was present at the Teatro Nacional last Thursday week at the concert given by Cuba's charming representative prima donna, Rosalia Challa. The night was a very warm one, but notwithstanding this fact the theatre was filled and enthusiasm ran high. As Manager Gutierrez said: "Only one person could bring out such a gathering under like circumstances, and that person is Rosalia Challa." As stated in my last letter, this concert was given at the urgent request of the many friends and admirers of Rosalia Challa. The programme opened with a recitation by Señor Lincoln de Zayas. Then Challa appeared. With rare good taste she chose a simple romanza for her first number, employing gentle airs and tones of flute-like sweetness. With one exception Challa left the grand opera selections to her amateur assistants. This was when she appeared in the dress from *Cavalleria Rusticana* in the role of Santuzza with Señor Manent as Turiddu. In this number Challa, of grand opera fame was seen for a brief period, during which she literally lived the gypsy girl, from the defiant nod of Santuzza's pretty head at the appearance of her rival upon the scene to her piteous appeal to the cruel Turiddu when he deserted her at the church door. In this short scene Challa indicated the great efforts of which she is capable. At the same time her absolute self-forgetfulness and desire to bring out her amateur assistants to the best advantage were things pleasant to notice. In her introduction of *Sanchez Pantoja's* new *Habana*,



ROSALIA CHALLA.

"Cuba," supported by a superb chorus of Havana's prettiest and most musically talented young women, Challa created the furor of the evening by the expression with which she sang the solo, and strengthened the belief of some that she is at her best when singing that music which appeals to the heart through the medium of tranquil sweetness, only occasionally breaking forth in passionate storm. Her voice at climax appears to be a mite overstrained. If it has a fault it is in its lavishness. Challa's superb vibrato is so lavishly used by her that it is in danger of being misunderstood, even by those conversant with the subject of voice culture. The choicest floral offerings were showered around her pretty feet from the enthusiastic audience. Señor Manent, who had the role of Turiddu, proved to be a fair actor; under the circumstances he was very good. The violinist Torroella contributed a very pleasing number. Señorita Gonzalez Most rendered selections from *La Bohème* and *Aida*. Her voice is a clear lyric soprano. Enriqueta Cande displayed a voice of rare promise, a full, rich, dramatic soprano. Jorge Benites rendered a baritone selection from *Faust* in a pleasing manner.

There have been no new productions at any of the theatres. The Teatro Nacional, formerly known as the Tacón, Payret, and Martí at present are dark, and as a consequence the Alhón, presenting comic opera, is doing a heavy business. Amelia Gonzalez, a prima donna possessing a good voice, beauty and grace, is a newcomer and has become very popular.

An operetta company under the direction of Jorge Achermann will shortly begin a Summer engagement at the Payret at popular prices.

INTERVIEW WITH BRONSON HOWARD.

Bronson Howard arrived in New York from a two years' absence abroad on the *Graf Waldersee* last Wednesday. While Mr. Howard has been sitting for over a year with a nervous, rheumatic complaint, which is not definitely understood by the medical profession, he appears in excellent health, except for the fact that he depends upon a pair of crutches to aid him in walking.

On Friday morning a representative of *The Mirror* called upon Mr. Howard at his present abiding place, on the corner of Broadway and 113th Street, where he is visiting relatives. *The Mirror* man found Mr. Howard sitting in an armchair by a window, evidently enjoying the morning sunlight. Except for a beard that he has grown while away, the playwright looked unchanged.

When asked to relate some of his experiences while abroad, Mr. Howard willingly complied:

"We left home two years ago last April," he began. "I was perfectly well when I went away, and rode my bicycle while in England in December, 1903. Then I began to develop something. I don't know just what it is. My physicians have been guessing, and I can't guess much better than they can. I have found it a little more economical, the last few months, to do my own guessing, and it is of much greater advantage to my health. I consulted doctors from Egypt to London, and from France back to England, and finally I discovered that I was getting worse by following all kinds of advice, so I gave it up, and since then I have been doing as I pleased, and am getting better every day. I have had a great many amusing experiences in trying to follow other people's advice. There was one man, who treated me for some time, and when he told me he had treated a fir somebody or other for twelve years, I thought it about time to give him up. One friend in London strongly advised me to go to the Tyrol and take the baths, which I did, as he had been consulting specialists for over twenty years regarding his ailment and knew what he was talking about."

"There is this fact I have found out concerning European specialists," continued Mr. Howard. "In America a great specialist has only one way to become such—that is, by having the cases and treating them and by treating enough of them successfully to give him authority. To a certain extent it is the same in Europe, but there is this difference, in Europe a king or great prince is always surrounded by a lot of society and court advisers, and when the king wants a physician he can never tell what influence is brought to bear upon him to accept a certain doctor, and once that doctor is accepted by the king he becomes a specialist. He may only be a friend of a great political leader and may not be a competent physician at all, yet he at once becomes famous. The American who goes abroad cannot be too careful as to whom he selects as his doctor."

From his personal health Mr. Howard branched off into a discussion of the present and future aspects of the drama, and told of his own recent work.

"During the first six months I was away I did a little technical work, but that was all. That was simply putting in form a South African play, and it was not until a few weeks ago that South Africa was available, the war kept on so indefinitely."

Mr. Howard was asked his opinion of the

effect on the drama in England of King Edward's death. If that should come, and after some deliberation, he said:

"We all know that the present King has always been fond of the theatre, and as far as we know the Prince of Wales goes a good deal, but we have never had any special indication that he has the interest in it that his father has. And, of course, that has quite a large influence on the people. King Edward VII has done a great deal to advance the higher position of the stage. And the present Prince is an up-to-date man and may confine in his father's footsteps, if he should succeed to the throne. I have been rather out of theatrical matters on account of my trouble. I do not think I have been in a theatre but once for over a year and a half since this trouble came on."

"Berthold Tree has been doing some remarkable work," Mr. Howard continued, "and whether you agree with him or not, you recognize his earnestness and the splendid work he has been doing. For instance, I did not agree with his production of *Julius Caesar*, but all the same it was an honest and capable production."

Speaking of the theatre, Mr. Howard said: "You can exploit a new play with success nowadays if you take a leading actor and star him. Not because the person is then a star, but because the combination of the new play and the new star make good advertising material. It is not the play that rules to-day, but it is the actor. Here in the United States it is rather a combination of the actor and the manager that rules the people. There is no such body of playwrights in France to-day as were Sardou, Dumas and their contemporaries. In their time, by the high standard which they upheld, they ruled the theatre absolutely, and the public demanded their plays and demanded that they be given in the best possible manner. If a man, whether he be a statesman, a playwright or an actor, is strong enough to command the public, he can succeed. And because the present body of dramatists are not strong enough to hold the public, then the actors rule. As a soldier must win his battles, so must the playwright or the actor. Why should the dramatists worry about the situation when they have not won the battle?"

Regarding his future plans Mr. Howard remarked:

"The situation of things now does not seem to stimulate my interest in writing. As to my past writings and the present phase—well, I could never write for an individual where I had to sacrifice the play to the individual. My present lack of enthusiasm in my work is a very interesting question with me. Whether my approaching sixty years of age causes my imagination to grow less vivid, or whether my increasing age causes my enthusiasm for work to lag, is a great query with me. Age is the most interesting phase of a man's life to me. A dramatist with whom I have collaborated holds that a man has reached the end of his profitable work at the age of forty-five, when he naturally has more technical skill than ever and can probably do better technical work for the next twenty-five years to come. But at that age a man's imaginative powers wane, he holds, and his powers of producing new material are vastly weakened. And so I claim," said Mr. Howard, "that a man should store up his material for use when his powers of writing are at their maturity."

Mr. Howard said that he and Mrs. Howard had not as yet decided just where they would spend the summer, but it would either be in the Adirondacks, the Catskills or the White Mountains. He declared that he was going to rest and would probably do no work.

Concluding, he said: "I cannot say that I have retired, for a man can never say that until his epitaph is carved on his tombstone, and yet I may never write another play."

SAID TO THE MIRROR.

PHIL A. KILPATRICK: "I wish you would deny through the columns of *The Mirror* the announcement made in your last week's issue that Little Boatsmen would appear next season under the management of Monroe and Armstrong. As her guardian and manager I wish to announce that the contract with Monroe and Armstrong has been canceled and I have arranged for Miss Monot to appear next season under the direction of Gillingerwater and McLaren in their production of *Hunting for Hawkins*."

LEWIS T. BARNETT: "A report has been circulated quite extensively that a new theatre was to be built at Port Huron, Mich., this Summer. I will consider it a favor if you will deny the report, as the promoters have given up the idea, and the City Opera House will be the only theatre at that place next season."

W. W. PROSSER: "I beg leave to thank *The Mirror* for the very kind and favorable notice given me in the issue of June 21, under the title, 'Prosser's Playlets Popular.' It has brought me several inquiries from players who desire to have sketches written, thus again demonstrating the value of *The Mirror* as a medium for directing the attention of its readers to any and all matters relating to the stage. The sketch I have been writing for Gracie Bonnett is finished and has been accepted by her. It is called *A Countess for Revenue Only*. Miss Bonnett is so well pleased with it that she has requested me to write her another playlet, the contracts for which will no doubt be signed within a few days."

T. H. WINTER: "Sentry and Long's stock company, that recently played *Marquette, Mich.*, are advertising in their repertoire of plays *A Runaway Wife*, of which I am the sole agent. The company has never secured the rights of the play from Mr. Irving French, who is also advertising *A Runaway Wife*, though he has never had my permission to present the play."

JULIA BLANC: "Will you kindly deny that I have signed with the American Theatre company for next season? I have as yet made no arrangements for next season."

LOUIS NETHERSOLE: "Sadie Martinet, who is at present in London, has enjoyed the distinction of being the only foreign actress to sign the illuminated address that is to be presented to King Edward by the actors and actresses of the United Kingdom on the occasion of his coronation. Mr. Henry Irving, who is to present the address to the King, honored Miss Martinet by sending a special invitation to her, and her name is duly inscribed on the vellum."

SHIPMAN BROTHERS: "We notice an announcement by Sydney Ayres in last week's *Mirror*, in which he states: 'During the past season I have made a contract with Shipman Brothers, Incorporated, for a starring tour under its management in *The Prisoner of Zenda*. When they became insolvent my contract was nullified. . . . My contract was with Shipman Brothers, and not with Ernest Shipman.' We wish to state that the corporation of Shipman Brothers has nothing whatever to do with the old firm of Shipman Brothers; that the corporation is perfectly able and competent to carry out all of its contracts and business as doing, and Mr. Ayres' contract was not with the old firm of Shipman Brothers, but was made with the corporation of Shipman Brothers, and that the corporation is prepared and will carry out said contract on its part with Sydney Ayres, and will hold him strictly to the letter of said contract in every particular. Mr. Ayres has been so notified."

RAYMOND D. GANNESS: "I have been engaged by Harry Levy to play the juvenile part in Leroy J. French's *King of Tramps*, not in Peck's Bad Boy, as previously stated."

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TELEGRAPHIC NEWS

CHICAGO.

Bad Weather Hurts Out-Door Amusements—Musical Offerings Prosperous—Gossip.

(Special to The Mirror.)

CHICAGO, June 30.

With our patented local weather there is no town in the country that can compete with us in summer indoor shows. The consequence is that all of the theatres here are packed at every performance, while the roof-gardens and other summer resorts are suffering on account of the temperature. 1. of course, bar the Masonic Temple Theatre, because that has a roof and Manager Murdoch is in line with the theatres. Moreover, he had one of the best shows last week that I have ever seen on the variety stage, for when you join "Billy" Morris, the Pony Ballet, Ward and Curran, and Inaudi you are doing your whole duty.

It is a pleasure, too, to record the success of The Wizard of Oz at the Grand Opera House. The show is filling the theatre at every performance. Stage-Manager John Mitchell has worked like a Trojan and has succeeded in bringing the final curtain down at 11.15 p.m. Montgomery and Stone, Annie Laughlin, John Slavin, Helen Byron, and the pretty chorus girls are all becoming local favorites who are sure to remain popular all summer.

Manager Fred Hamlin's cult, "Joe Buckley," by the way, started at Washington Park the other day. He "also ran," and Manager Hamlin had to advance a week's salary to "the merry, merry chorus" for the reason that they all backed the nag. The odds were 300 to 1, and had he won there would have been nothing to it at the Grand that day, which reminds me of the success met with by the chorus people of The Suburban at McVicker's, who played "No. 6" in our Derby last week because "No. 6" is the horse that wins on the stage in The Suburban. The betting commission brought here \$500 for the pool, and some of the chorus have not yet recovered. Manager "Sandy" Dingwall, who reached here last week, failed to take the tip and played an Eastern horse. He declares that hereafter he will play the horse that wins every night in The Suburban.

This is the final week of The Suburban at McVicker's. To-morrow night will witness the twenty-fifth performance and there will be appropriate souvenirs. There will be an extra holiday matinee on July 4 that will cut out one of Harry Woodruff's golf afternoons.

Florida has entered upon its seventh week at the Illinois. There have been several changes in the cast since the opening, but the offering has not suffered thereby. Luciere Bush as Lady Helywood and Donald Brine as Cyril Scott's old part are capital. Maud Lambert has succeeded to the part of Delores and Edna Bird has taken the place of Jeannette Lowrie. Florida will also celebrate Independence Day with an extra matinee. Alf Whelan is now playing the chief comedy part acceptably, though no one has improved all of its possibilities since W. J. Ferguson made such a hit in it.

Richard Golden passed through here last week and spoke enthusiastically of his coming tour in Fairy Quilts.

At Middleton's Dime Museum this week "the Holman" are announced to appear in a sketch. (Kind regards to David Harum Guma.) Ida W. Nelson, "the girl tramp," will also appear. She is an amateur who hopes to be a professional when she begins to talk longer words.

Pete Decker is back from "the coast" and is at the Chicago Opera House this week. Ed Garvie is with him. Since leaving here they struck a town where they gave daily matinees. The second day Peter played to three people and he went to see the manager to protest. "I must keep faith with my public," said the manager. "Where is your public?" asked Peter. "I haven't seen it yet."

Ed is there at last. Gerald Griffin has reached Paris, France, and he writes me as follows: "Paris! The limit! Me for this place always. If you know of any one who is enjoying his 5000 better than I am, send him ed and photo."

Joe Standish sends me a season pass for the Manhattan Beach, Denver, Col. He thought I could not use it, no doubt, but I have found him by inducing it over to a Denver friend with all privileges.

Richard Carl is still the life and soul of The Circus, which is the summer hit at the Dearborn, where Ruth White, Henry Newman, Stanley, and Rick are all contributing to a very enjoyable performance.

From the Civil Hospital at Manila, the Philippines, I have the following from Manager Jim Love: "A kind friend brought me in a bunch of Missions to-day. They were a couple of months old, but were now and away to me. Well, here I am, with the doctors, nurses and a hundred other patients. The doctors are operating on my throat and ears with fair prospects of making me deaf and dumb—that is, if I get out alive. They say I have a fighting chance, so that is all right as I've been in many a tight corner before. Just imagine a deaf and dumb advance man or manager! It might be a novelty, but I think he might have a tough time of it. I haven't given up all hope of celebrating the Fourth of July in 'Frisco yet, but I'm afraid it is going to be a pretty tough race for me to make it, with the odds about 500 to 1 against me. There is no theatrical business here in Manila, and will not be for some years to come. The cholera has the whole stage, is playing every character and no one is making a murmur. Am not afraid of it, so do not expect to get it. Hope to write you next from Honolulu or 'Frisco."

Reginald Roberts, the tenor of the Castle Square forces, is doing his first vaudeville stunt on the Masonic Temple roof this week, and then he goes to Australia for three years—an awful sentence for vaudeville. However, I think he will be pardoned.

The Mascot is the opera this week over at Mason Park, which used to be called Sunnyside park, and is doing quite as well by the other name.

Over at Howard's Family Theatre, on the North Side, A Golden Calf appears to be pleasing the outsiders and will be continued this week.

The gardens and outside resorts are fighting the inclement weather as well as could be expected. Manager George Wood has some fine attractions at the Collinswood Gardens, where the people, being under roof, are not uncomfortable. New food and the Chorus, hoping for better conditions, are advertising fireworks for July 4.

Mr. and Mrs. Otto Skinner (Maud Durbin)

left here for Sports Lake, Wis., the day after "Joe Buckley" ran sixth at Washington Park, and no one could blame them.

"Burr" Hall.

BOSTON.

Castle Square Stock Moves Temporarily—Several Closures—Boston's Summer Guests.

(Special to The Mirror.)

BOSTON, June 30.

On Saturday night William G. Stewart's opera company closed a four weeks' season of musical comedy at Music Hall, in which The Geisha and A Runaway Girl equally divided the time and the honors. The company was admirably balanced, and during its brief engagement won many loyal supporters from the ranks of local theatregoers. The attractions were popular, the attendance was consistently large, and had it not been for other plans doubling the season could have been carried successfully into the fall.

On Saturday night the Castle Square Theatre closed its doors temporarily to permit of repairs that have become necessary in the course of five years of continuous use. The stock company was transferred to Music Hall, where it opened in The Corsican Brothers. The leap from the delightful comedy of The Rivals to this rather somber and intensely melodramatic play, was a big one, but as usual the Castle Square players made it gracefully and well. Edmund Bruce re-entered the cast after a brief absence and played M. de Chateaufort with rare spirit. Hallett Thompson essayed the dual roles of Fabien and Louis de Franchi, Fanny Addison Pitt was the Madame Savilla de Franchi, Katherine Clinton the Emille de Lescarp, and the rest of the company were excellently cast. The Last Paradise follows. A season of six or seven weeks will be played here before the company returns to the renovated Castle Square Theatre.

At the Tremont The Prince of Pilsen entered on its seventh prosperous week last night and promises more than ever to equal and exceed the popularity of old King Dodo, that delighted thousands of Bostonians last winter. It is the intention to run The Prince of Pilsen well into August, and there seems no reason why Mr. Savage should not round out a red-letter summer season with his production.

The Defender leaves town to-morrow night to enter New York at the Herald Square Theatre. Harry N. Farrar took a testimonial benefit to-night, and the house was filled with the friends of the popular manager of the Columbia Theatre. Emma Carus replaced Irene Perry as Mrs. Jack Orchard. She suits the character to a dot. Charles Wayne also entered the cast.

John J. McNally, having completed the book of "The Rogers Brothers in Harvard," has started on the book of "Blue Beard."

Phila May has been spending several June weeks with friends here. After resting for the remainder of the summer in her New Hampshire home, Berlin, Miss May will rejoin the New Minstrel company that is to open at Washington on Labor Day, and will immediately move Westward.

By the will of the late Anie M. Clarke, filed for probate last week, it appears that her estate will not exceed \$5,000, of which \$2,000 is real estate and the rest personal property. Miss Clarke disposed of her estate to relatives and friends.

Theatrical folk and newspaper men fraternized jovially during the past week, the occasion being the annual convention of the International League of Press Clubs. A continuous entertainment was provided for the visiting penmen and women, including evenings at the Tremont, Music Hall, and the "Pops." Thursday evening there was a smoker at the Boston Press Club, at which George W. Leslie, Arthur T. Barrett, Madison Smith, George Averill, Charles Robinson, Frank Todd, H. Hadley, and Frank Symonds, of the Stewart company, at Music Hall, furnished generous diversion, together with local talent.

Genial Fred E. Conner, of Symphony Hall, fairly outdid himself in his layout for Harvard "Grade" Monday night last, and made the opening of the last week of the "Pops" a red letter one. Mr. and Mrs. Conner have gone to Buffalo and the lakes, where they will be entertained by friends during July.

Sold Pines was put on at Point of Pines this evening by Adelphi Meyer's company and was given a capital interpretation.

The new Majestic Theatre will have a seating capacity of 1,500, a good average number as compared with the various other theatres in the city.

Sergeant James is announced as the opening attraction at the Boston Theatre, Aug. 28.

Horace Lewis has concluded that Boston is a good vacation spot. He will pass the summer here with his family.

Walter L. Maine's Circus is here and the small boy has a happy week ahead of him.

W. E. Gannett.

WASHINGTON.

Arden Stock Successful—Summer Theatrical Residents—A New Opera.

(Special to The Mirror.)

WASHINGTON, June 30.

The pronounced success of the Edwin Arden Stock company, that opened at the Columbia Theatre last week, augurs well for its continuance far into the summer. Lord Chumley, the initial presentation, has rarely been better done here. Captain Swift is the current hit, the performance of which won the approval of a big house last night. Edwin Arden's portrayal of the same part was an artistic and accomplished piece of work. As Mrs. Babcock Laura Nelson Hall was well received. The play was admirably cast throughout. Thomas Coleman, Wallace Worley, Emil Beck, Miron Ledderwall, Jr., Fenwick Leach, Jane Kelly, and Elsie Edmund deserve mention. The Butterflies is in rehearsal.

The fifth week of the Aborn Opera company's successful season at Chase's Theatre commenced to-night with a praiseworthy production of The Bohemian Girl, that was given to a large and thoroughly appreciative audience. Anna Lighter appeared as Arline, Ethel Houston as De Fye as the Queen, William Schuster as Desdemon, Walter Lawrence as Count Armand, Martin Chessman as Florinda, and George Baker as Thaddeus. From "King Kong" and free ice cream in "Apple Blossom Grove" are continued. The Mikado July 1-12.

Buckskin Bill's Wild West opened this afternoon on the circus grounds for four performances, to cover two days. The first performance pleased a large crowd.

At Freedom's Gate is the title of the new

romantic opera by Emil Muel, to be presented at Glen Echo Amphitheatre July 4 for sixteen performances. The story deals with the stirring incidents of the Cuban War.

Giles Shine and his wife, Lavinia Shannon, have located in Washington for the summer. They will remain until rehearsals are called for Beyond Pardon, in which Miss Shannon will star next season. Mr. Shine will again be a member of Andrew Mack's company in Tom Moore next season.

Sandel Milliken, who has been spending her vacation at her home here, left last week to rehearse for the New York production of The Defender.

Charles B. Hanford, after a prosperous season, is at his home here, where he will remain during the summer, making occasional business visits to New York. There is no place, he declares, like Washington for rest and comfort after a season of travel.

Plympton B. Chase, of Chase's Theatre, is credited with the purchase of a theatre, the location of which is not now known, as the manager declines to divulge that secret.

JOHN T. WARREN.

PHILADELPHIA.

Stewart Opera Company in a Runaway Girl—New Theatre Rumer—Bands at the Parks.

(Special to The Mirror.)

PHILADELPHIA, June 30.

This evening an important revival was made at the Park Theatre by the William G. Stewart Opera company, that gave as its initial bill A Runaway Girl. The organization is the same that lately played at the Boston Music Hall. George W. Leslie, Clara Palmer, Edna Hunter, Harold Blake, J. W. Fredericks, Bessie Tannhill, Henry Leon, Tom Hadaway, Frances Miller, Daisy Green, William Frederick, Dorothy Maynard, William G. Stewart, and a large chorus are included in the personnel. Solie Simonson leads the orchestra and Andrew A. McCollin has charge of the stage-management. The house was crowded last evening with a delighted audience and the prospects for a successful four weeks' engagement are excellent.

There is some talk of a new theatre being built in this city, to be completed by Dec. 1. A stock company has been incorporated for the purpose by Carrie Radcliffe, Ignacio V. Martinetti, Joseph Haines, James H. Lynch, and Joseph A. McKoon, with a Pennsylvania charter, under the title of the Carrie Radcliffe Theatre Company. The company claims to have all their plans ready and a site for which they hold options. It is also stated that sufficient money to complete the theatre is at hand.

This is the last week of Victor Herbert's Orchestra at Willow Grove Park, and it will be followed July 4 by the Klittier Band.

Fairman's Boston Concert Band is at Chestnut Hill Park, Conner's Band at Woodside, and Liberti's Band at Washington Park, on the Delaware.

Mr. and Mrs. Samuel F. Nixon Niedlinger will sail for Europe July 1, to be gone several months.

ST. LOUIS.

Summer Resort Competition—Choral Symphony Society Reorganized—Virginia.

(Special to The Mirror.)

ST. LOUIS, June 30.

Business at the Summer gardens continues more or less hazy. The attractions are all right, taking everything into consideration, but there are too many of them. St. Louis to-day has more Summer places of diversion, I think, than any other city in the world, based on relative population. All of them depend on Sunday for the most profitable patronage. A bad Sunday gives the week a black eye, so to speak, from which it takes several good nights to recover. Sunday, June 29, the West End Heights was opened under the management of Henry Schert, the original owner and manager of Forest Park Highlands. Mr. Schert has as his manager Henry Diamond, formerly known as Martin Hayden, the boy actor.

The new place is considerably in the same predicament as the Midway Park recently closed, in that it depends for its existence on the grace of the transit company. Forest Park Highlands is right on the line with West End Heights and several blocks nearer the city, and "Tony" Stuever, who now owns all the Highlands Property, being a leading politician of St. Louis, the transit people cater to him. This new garden is situated at Clayton and Shinker roads, and adjoins the World's Fair Grounds.

The Wedding Day received a creditable rendering by the Deimar Opera company last week, both as to interpretation and mounting. All of the principals of the organization appeared to better advantage than in any of the previous productions this season. Maud Williams, as Lucille, was a distinct success. She appears to be better suited to the more modern romantic style than the work required in the older standard operas. Carrie Reynolds, as Rose Marie, was also more vivacious than in any of the former productions. She sang and acted the part with much intelligence. J. Clarence Harvey, as Polycarp, captured his audience the opening night despite a severe cold. During the week his indisposition was supplanted by a pleasing and unctuous interpretation of the D'Angella role. The opera served to introduce William Riley Hatch as a member of the Deimar company. He played the Duc de Beillon satisfactorily. Blanche Chapman stepped out of the character parts to interpret the more difficult role of Madame Monthasson, and that she invested with much dignity and grace. Miro Delamotta, as Rascal, Vicomte de Bragassonne, was in his element. Edwin A. Clark, as Planchetta, gave a careful performance of the rather thankless role, and the minor characters were well cared for.

This week La Mascotte is the bill, with Maud Williams as Bettina and J. Clarence Harvey as Locomo. Carrie Reynolds and Blanche Chapman are to alternate as Flametta. Miro Delamotta is the Pippo.

The Green Stock company continues to do good work at Eclipse Park. This week's bill is Life Lights. The cast: Captain Dan Ingraham, Waiwila Woods; Bluff Barton, William A. Tulley; Colonel Harvey Norton, Tom Sterrett; Nat Love, John Milley; Wyley Short, Thomas F. Hoier; Jim Hart, Jim Fennett; Yellow Bob, Fred Argyle; Mrs. Artman, Isabelle Winlock; Arthur, Nellie Gould; Mexican Moll, Della Cole; Lancel Norton, Jessie Cunningham.

In the revival of Sheridan Knowles' tragedy, Virginia, the Buhler-Kemble-Rising Stock company placed themselves upon a higher pedestal than in anything they have so far presented. In Summer theatres due allowances must be made for scenic effects; how-

DELLA PRINGLE.

Above is a recent picture of Della Pringle, a young woman who has won much success in Western territory. Miss Pringle is a versatile actress and dresses well. She will head one of Corne Fayton's companies next season. Miss Pringle's husband, G. Faith Adams, will manage the company.

over, this production was very praiseworthy staged. Richard Buhler's intelligent conception of the role of Virginia won well-earned applause. Lillian Kemble was impressive and natural as the Roman maiden. Robert J. Barrett was excellent as Appian Claudius, as was Harry Nowell, as Julius. Louise Orendorf made a forceful Servia. The Two Orphans is the offering for this week.

Pain's elaborate and brilliant pyrotechnical exhibition, The Last Days of Pompeii, opened a four weeks' engagement at Hanlan's Park this evening before a very large audience.

An important change has taken place in the affairs of St. Louis' oldest musical organization. The Choral Symphony Society has a new set of executive officers, among whom are Harry J. Walker, Secretary of the Odson, as Secretary, and Richard Spamer, formerly dramatic editor of the Star, as Treasurer. Mr. Spamer will also look after the finances of the society, and at the instance of the Board of Management is to arrange a plan by which the organization is to emerge from its social into an institutional existence. It has long been Mr. Spamer's plan to consolidate the more virile local musical societies into one homogeneous body, to the end that the cause of music in St. Louis would receive an added value, especially along educational lines. The interests converging in the Choral Symphony Society and others located in the Odson, which building is rapidly becoming the musical nucleus of St. Louis, gave Mr. Spamer the long wished for opportunity.

Charles L. Young, publisher of the Musical Club and Amusement Directory, of the Townsend Building, New York, has been in town for the past few days. It is understood that Mr. Young is looking over the local field in the interest of Glimore's Band, that is to tour the West this Fall and Winter under the musical direction of Ernest Albert Couturier.

The Green Stock Company, which is playing a Summer engagement at Eclipse Park, will go on the road in September.

George Middleton, of Chicago, who is interested in the Columbia, Grand, Havlin's, and the Imperial, was in town last week.

J. A. Norton.

CINCINNATI.

Summer Opera Once More—Plans for the Pike—Music at the Zoo.

(Special to The Mirror.)

CINCINNATI, June 30.

The Chester Park Opera company opened the sixth successive season of Summer opera at that popular resort last night. Martha was the bill and was admirably staged. It was also well sung by both principals and chorus. Adelaide Norwood, W. H. Clarke, and Bernice Holmes, all of whom are favorites of past seasons, received hearty welcomes from their old admirers, and the new members of the company were likewise well received.

Brand's Orchestra and Military Band began the last week of its season at the Zoo and drew the usual throng. Brooks's Chicago Marine Band is booked to follow.

Manager Hunt was in town last week superintending the numerous changes that are being made at the Pike as a result of the recent fire. The season will open early in September with a short season of stock stars, to be followed in October by the regular company. Mr. Hunt also confirmed the rumor that has been prevalent for some time that the company will be practically a new one, only a few of the old members being retained.

Myron Douglas spent a day or two in town last week visiting friends. Mr. Douglas is on his way to Europe for the Summer.

H. A. Sutton.

BALTIMORE.

Summer Business—Improvements for Ford's Grand Opera House—Some Plans.

(Special to The Mirror.)

BALTIMORE, June 30.

There is absolutely nothing going on in the amusement line in Baltimore this week.

Extensive improvements are being made to the lobby of Ford's Grand Opera House, under

Louis James at Long Branch, discussing matters relative to the production of *The Tempest*.

THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 24, 1879.)

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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SOMETHING TOO MUCH OF THIS.

From its nature and the nature of humanity itself, the theatre requires a propaganda. But that agencies of publicity should abuse both the theatre and its people and the public at times may be expected because of the many illegitimate attempts to excite curiosity that the great variety of theatrical "enterprises" must begot.

If many of the attempts made to attract attention to persons and "attractions" were to be accepted in good faith, that acceptance would imply a greater degree of gullibility on the part of the public than most persons would care to admit.

The stage is recruited steadily from fields that denote some superficial aptitude for it, but any superficial aptitude must be reinforced by steady application and hard work before a solid success can be won by persons that come to the stage practically as novices. Even the person that has been applauded as an amateur finds it necessary to begin all over again in order to achieve legitimate attention in the theatre, and no amount of "press work" alone can bring such a person into the esteem of the judicious and the critical.

There have been and there will continue to be many desirable recruits to the stage from society, the usage of which furnish something of that confidence and ease of manner that are desirable on a stage largely given to plays that deal with contemporary life. Yet society also furnishes persons that are by no means desirable in the theatre for various reasons. Such persons assume that the mere fact that they condescend to adapt the stage is all sufficient, but it does not take them long to discover their error in this assumption.

The sort of press work that persons of this class affect is seen in an example that came to THE MIRROR the other day. The name of the young woman sought to be exploited by this press work of course will not be divulged, and as like press work is sent out regularly on behalf of other persons of the same sort, it would be difficult for one to guess the identity of this particular young woman from this particular press work with her name eliminated.

"Miss BLANK," it was announced, "the

beautiful society belle, who was last seen in the metropolis" in such and such a role, in such and such a play and theatre, "has had a brief but singular career before the footlights. And there is surely little in it," the press agent declares, "to discourage the legion of stage-struck maidens, for she has been given no less than three more or less prominent parts [at the such and such theatre] since her advent on the stage but a few months ago. Miss BLANK is the wife of Mr. SOANDEO," the press matter continues, "and in the social circles of her native city she was considered one of its most entertaining members." [sic]. It will be noted here and further on that this press agent is illiterate. By the way, there are too many illiterate press agents. "A fascination for the footlights," continues the sapient press agent, "finally led to her debut on the local stage as one of the Pretty Maidens in the famous sextette," in such and such a musical comedy. "This was her first engagement," continues the press work, "but her graceful work and innate charm as one of the Pretty Maidens led to her promotion in one step to the title role of 'such and such another piece.' But in spite of the direful failure of this piece," we are assured, "the real belle emerged triumphant." Later "the real belle" succeeded a well-known performer in this class of pieces, it is said, and "done so well [sic] in a meager role that the manager has decided that she shall be cast for an important role in a new play soon to go on," at such and such a theatre. "Nature has been very kind to this new aspirant for stage honors," it is added. "She is endowed with rare beauty and a voice particularly rich in its intonations, and given the proper opportunity, she will rank among the big favorites of the New York stage, and already she has won a host of admirers." And this in spite of the fact that the press agent already has provided her with "the proper opportunity."

But the press agent is not yet satisfied with his work. He goes on to say that the "rare beauty and artistic poses" of his subject "has created a demand for her pictures all over the country," and her photographer, we are told, is modest and disinterested enough to assert that her pictures "are the most fetching affairs he ever has printed." This would seem to embody a fitting climax. But not so. The press agent has told us of his subject's triumphs in various pieces on Broadway, but he absent-mindedly is moved to add that his paragon of beauty and ability "has been offered more than one chance to appear to advantage, probably on Broadway," and he assures the reader that "one of these offers recently came from a well-known Discoverer and maker of Prima Donnas," but he assures us that "she has shown a decided preference to remain with the house that gave her her first start as an actress and the place where she first found favor." It is a matter of supererogation for this press agent to say it, but he concludes with the statement that Miss BLANK, "off the stage, is refreshingly frank and modest, and it is small wonder that she is held in such high regard by all who know her."

Of course the young woman about whom all this flappoodle is manufactured is still to all intents and purposes a theatrical novice. In the glowing record of her achievements here set forth those familiar with stage matters will see that she has up to this time been practically nothing but a figurehead, her "rare beauty and artistic poses," as disclosed in the photographs, to the contrary notwithstanding. And the probabilities are that a figurehead she will continue to be.

Another sort of advertising that really ought to be redundant in these days is that affected by managers of a certain class of sensational melodramas. It is imitated by at least two of the members of the Theatrical Syndicate that form a subsidiary partnership of their own and that naively refer to themselves as "World-Beaters." The promulgating phraseology of such managers may excite wondering admiration in certain persons but there are many other persons to whom it is an offense, and it is particularly destructive of the dignity of the theatre.

INFLUENCE OF THE DRAMA.

SOMETHING about the influence of the drama on the masses has lately been written in THE ATLANTIC MONTHLY by ELIZABETH McCracken, a Boston settlement worker, who reminds persons that may assume that the theatre is an amusement for the favored few that there is a gallery in every playhouse, and that "the personal attraction of the play" often is as potent in the tenement as in the mansion.

"It has given me much delight," writes

Miss McCracken, "to find that some of the people whom I have met in various tenements have thus strongly—as WILLIAM WINTER says most of us have in some measure—the dramatic perception. It has been so beautiful to me to have in common with them an interest in things so lovely as the drama and dramatic art. I meet it in new acquaintances among them with keen pleasure; and they, when they happen to discover that I, too, like to go to see plays, seem always to feel a kind of joy to hear of it. They know how very much one can like it, for they themselves like it so well, and it means so much to them. They go from their tenements to see plays; they see, and they feel, and they think, and they effectually remember. They are influenced; they are made greater or less, and simple as the influence may be, its result is surely felt by their associates and their surroundings. They go not once, but often—as often as they can buy tickets of admission to the galleries. A majority of them work throughout the day, and they go to the theatre in the evening. So much does the experience mean to them that many times they save for their supper portions of the lunches brought in the morning to the shops and factories in which they work; and thus, enabled to go directly from their work to the theatre, they gain another hour in which to await the opening of the doors leading to the gallery."

Miss McCracken cites individual cases of persons in the tenements that she has met in the pursuit of her work, and her contacts with them, sometimes developing by mere accident the knowledge that these persons love the theatre, have given her an insight into the influence that the drama exercises on people in humble circumstances. The experiences that she relates are also within the knowledge of persons familiar with the theatre from time immemorial. In fact, many of the persons that go to the gallery of the theatre are truer critics than many of the persons that are able to occupy the more pretentious places in the playhouse, and the truth of this was long ago established to the satisfaction of actors, among whom the tradition still survives that to please the public they must satisfy the gallery.

An important and suggestive matter is developed by Miss McCracken, however, in relation to plays of a certain class and their moral effect at least upon some of the very ingenious persons that patronize the gallery. She cites the good effect upon and the appreciation of morality by the class of persons with which she deals as morality is dealt with in the play. But there are other effects, as will be seen from this incident cited by her:

A boy, almost grown to manhood, living in the tenements, went at times to the gallery to see a play. I had known this boy also for several years, and realized that to an unusual degree his future rested upon the relative strength of the influences which might be brought to bear upon him. With misgivings I listened, therefore, when he said one evening: "I saw a play the other night named The Gay Lord Quest. The people in it are a bad lot, but they get out all right. The worst is the best, and they get out best."

"But in real life it is different," I replied to his inference.

"Maybe it is," said the boy, "maybe it ain't. There's no telling." This doubt he still holds. It is a dangerous doubt, and in the tenement district especially dangerous.

It may truthfully be added that although the effect of such plays upon the adult and sophisticated is more insidious and less patent, it is essentially the same. Any play of skill and force will have its effect, good or ill, and there are too many plays showing great cleverness in their makers that in their subjects and treatment have a bad effect upon the public.

BOOKS REVIEWED.

FOGG'S FERRY. By C. E. Callahan. Laird and Lee, Chicago.

C. E. Callahan has offered to the public a novellization of his well-known drama, Fogg's Ferry. It is very apparent that Mr. Callahan has borne steadily in mind the dramatic points of his play when putting it in book form. The stage effects, business, dialogue and situations are apparent throughout. As a novel it lacks both style and plot. On the other hand, the story of Fogg's Ferry will be welcomed by the admirers of the play, for both are full of the melodramatic and do not lack in variety of action or characters.

"Queer People" is the title of a volume of short stories by William Henry Bishop, lately published by Street and Smith, New York. The eight tales contained in the book appeared originally in several of the better American magazines and attracted at the time considerable attention. In the present publication the stories are somewhat handicapped by the title, which indicates a lower order of literature than that to which the tales actually belong. The first, and the most important, story in the collection is "The Brown-Stone Bay," in which the author brings forward a familiar New York type that has hitherto escaped the eyes of the novelist. The character is perfectly drawn, and the incidents of the tale are intensely amusing and pathetic. All of the other stories are readable. Some of them are exceptionally entertaining.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or trivial queries. No personal addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters of members of the profession addressed to care of THE MIRROR will be forwarded if possible.]

R. F. H., Denver, Col.: Maurice Barrymore made his American debut at the Boston Theatre on Jan. 28, 1875.

R. C. J., New York: The Casino Theatre was opened on Oct. 21, 1883, the first production being The Queen's Lace Handkerchief.

M. L. O., Brooklyn: The Lee Avenue Academy was opened for the first time on Oct. 2, 1883, the play being The Lights of London.

A YOUNG PLATON: 1. Experience alone can answer your first question. 2. Sidney Armstrong is not dead.

A. S. G., New Brunswick, N. J.: We have no record of the performance about which you inquire.

NEW YORK BRUNSWICK: The offices of the agent you inquire about are in Daly's Theatre Building, New York.

P. B. S., Dallas, Tex.: The first play to be given under the United States flag was The Countess of Salisbury, at the John Street Theatre, New York, in 1795.

H. B. T., Jacksonville, Fla.: R. S. Willard made his first appearance in America at Palmer's Theatre, New York, on Nov. 10, 1880, the play being The Middleman.

C. J. B., West Haven, Conn.: Apply directly to managers of musical companies, or make your application through the musical and operatic agents, of whom there are several in New York.

DRAMATIC BRUNSWICK, New York: As stated at the head of this department, THE MIRROR cannot give the address of any member of the profession, but will forward any mail when possible.

J. H. T., Quincy, Ill.: 1. An Affair of Honor was presented for the first time in America at Koster and Bial's on Dec. 24, 1883. 2. A Female Drummer was first produced at the Nelson Theatre, Springfield, Mass., Aug. 15, 1883.

P. R. L., Salt Lake City: A play entitled Secret Service, or, McFarlan, the Detective, was produced at the Walnut Street Theatre, Philadelphia, on Aug. 4, 1877. This play has a connection with Gillette's play of a similar name.

F. A. J., Newburyport, Mass.: 1. Mrs. G. H. Gilbert began her stage career as a dancer. She joined the Augustin Daly company in 1883. 2. Joseph Haworth made his debut at Cleveland, Ohio, in May, 1873, as the Duke of Buckingham in Richard III.

G. F. B., San Francisco: Edwin Forrest was born in Philadelphia March 3, 1828. He made his debut at the Walnut Street Theatre, Philadelphia, Nov. 27, 1850. First appeared in New York June 25, 1855, at the Park Theatre. Died in Philadelphia Dec. 12, 1872.

A. H. L., New York: Little Lord Fauntleroy had its first New York production at the Broadway Theatre on December 4, 1898. The cast was: Earl of Dorincourt, J. H. Gilmore; Lord Fauntleroy, Wade Laidlaw; Mr. Parsonage, F. P. Mackay; Mr. Hobbs, George Parkhurst; Dick, Frank M. Lamb; Misses, John Swinburne; William, Alfred Klein; Thomas, John Sutherland; Servant, T. J. Plunkett; Mrs. Mervel, Kathryn Kidder; and Misses, Alice Fischer.

C. V., New York: Julianne Rodgers has been recognized as leading woman of the American Theatre Stock company for next season. Prior to appearing in the title-role of Lorraine Helles play, Joanne Du Barri, at the American the week of June 7 she appeared in the same part at the Columbia Theatre, Brooklyn. The American Theatre management has not yet decided who the majority of the company's other principals will be next season.

A CONSTANT READER, New York: Prior to her stellar debut, in 1888, Viola Allen appeared in the following plays, among others: Othello, Ingomar, The Gladiator, Virginia, Richard III, Romeo and Juliet, The Outlaw, The Marble Heart, Talked About, Hoodman Blind, The Belle of Manassas, Little Lord Fauntleroy, Joseph's Sweetheart, The Rivals, The Hair at Law, Mandrake, The Merchant, Aristocracy, Liberty Hall, The Younger Son, The Magnanimous, Bowing the Wind, His Lost Angel, A Woman's Reason, Marriage, Bohemia, John's Drama, The Result of the Doubt, A Man and His Wife, Under the Red Robe, and The Conquerors.

R. C. B., Birmingham, N. Y.: The Notorious Mrs. Mahanith was originally produced at the Garrick Theatre, London, on March 13, 1881. It was first presented in America at Abbey's Theatre, New York, on Dec. 23, 1883, with the following cast: Duke of St. Germain, John Hare; Sir Richard Clavering, Thomas Hayer; Lorne Clavering, Fred Terry; Rev. Amos Winterfield, C. Aubrey Smith; Sir George Broderick, Charles Rock; Dr. Kirke, Fred Thorne; Fortnum, Prince Lloyd; Antonio Poppi, Charles Caravaglia; Agnes, Julia Neilson; Gertrude Thorpe, Ella Juddene; Sybil Clavering, Miss Le Bar; Nella, Helen Luck; Hephatha, Mrs. Charles Groves.

K. R. S., Oberlin, O.: The Taming of the Shrew was first produced in its entirety by the Augustin Daly company at Daly's Theatre on Jan. 18, 1887. The production ran for 126 consecutive performances. The cast was: A Lord, George Clarke; Christopher Sly, William Gilbert; Hostess, Miss M. Byrle; Page, Master W. Collier; Hunsman, Mr. Potter; Mr. Indam, Mr. Murphy; Playon, Mr. Wood; Miss Hensley, Miss Fowles; in the comedy: Sophia, Charles Fisher; Petruchio, John Drew; Vincentio, John Moore; Lucentio, Otto Stimmer; Gremio, Charles Ledberg; Hortensio, Joseph Holland; A Pedant, John Wood; A Tailor, George Parkes; Gremio, James Lewis; Brondello, E. F. Willis; Tranio, Frederick Bond; Katherine, Ada Baban; Bianca, Virginia Deane; A Widow, Jean Gordon; and Curtis, Mrs. G. H. Gilbert.

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LETTER TO THE EDITOR.

A Note from Miss Davis.

New York, June 28, 1902.

To the Editor of THE DRAMATIC MIRROR:

Sir: Please oblige me by announcing in THE MIRROR that I was not responsible for the statement recently made in a daily paper that I had been engaged as leading woman for Otis Skinner. It was as much of a surprise to me as it was to Mr. Skinner, and as soon as I read the article I had it contradicted in the Commercial Advertiser of June 7.

Very truly yours, FLORENCE DAVIS.

THE USHER.



It is said that Beerbohm Tree and George Alexander are bitterly disappointed because they were not included among those selected for coronation honors.

The choice of Charles Wyndham for knight-hood meets with general approval. His long and honorable career as an actor and manager and his personal relations with King Edward before he ascended the throne are special reasons for granting him the distinction.

Tree and Alexander are comparatively new men in London management. While Tree's contributions to the serious drama have been notable, it was scarcely to be expected that he would be picked out for a title so soon after he won his spurs.

The Shuberts are rapidly increasing their theatre holdings, and including those that are now affiliated with them they now control quite a formidable list. It is currently reported that Nixon and Zimmerman are associated with the Shuberts in these new theatre ventures, and theatrical men are endeavoring to puzzle out whether it is that Nixon and Zimmerman are intrenching themselves still more solidly in order to preserve a balance of power in the Theatrical Syndicate, or whether they wish to be prepared, in case of a possible split in that institution, to "go it alone."

A few weeks ago Manager Fred Hamlin was in New York and he wore an anxious expression, which his friends attributed to doubts as to the probable success of *The Wizard of Oz*. Those doubts were doomed to disappointment, for the spectacular extravaganza, which was produced last week at the Grand Opera House, in Chicago, has made an immense success. By common consent Mr. Hamlin's production equals the best of the famous spectacles that were given at the Chicago Grand Opera House by David Henderson. The scenery, the costumes, the music, and the cast are all praised by the Chicago critics, and there is every reason to believe that *The Wizard* will achieve a record breaking run.

We are told that a bill will be introduced in Congress next Winter to impose a tax of ten per cent. on all foreign plays produced here. The theory on which the legislation is based is claimed to be the theory of protection for American industries, among which the promoters of the bill include playwrighting.

J. I. C. Clarke's play, *Lady Godiva*, written for Sarah Truax and produced recently at the Grand Opera House, Pittsburg, made a deep impression, both because of its fine literary quality and its strong dramatic elements. Arrangements have been made to tour Miss Truax in the play next season.

The veteran cosmopolite, Howard Paul, reached New York last week after a two years' absence in various other parts of the world. He is in excellent health and spirits, and has accumulated a large stock of new theatrical anecdotes during his travels.

Active workers in behalf of the Actors' Church Alliance and its objects are busy in various places, and much is being accomplished this Summer in line with the purposes of the organization. Mrs. Sol Smith sends me an account of a conference between the chaplains of the Alliance in Williamsport, Pa., and a dozen members of a stock company now playing there, on the subject of Sunday performances. The actors and the clergymen agreed that Sunday performances should be abolished, and all those present pledged themselves in a series of resolutions to do their utmost to that end.

The *Churchman*, in a literary note, makes the following comment upon one of Mr. Fitch's plays that has been published recently:

"We welcome the publication of Clyde Fitch's fantastic and ephemeral very popular comedy, *Captain Jinks of the Horse Marines*, less because of any literary excellence that the work itself may possess, than because it is an abiding witness of the vacuity of our present stage craftsmanship. If all our new plays were published in this fashion, as those of Fitch are, the press would hold such a candle to our shame that even the Theatrical Trust would blush under its bronze cheek, for the pass to which they have brought our drama. The passing show we smile at and forget, this corpse defunct—not, alas! defunct—is a 'prudence that is not to be put by.'"

It is a good thing that all our new plays

are not published—that is, a good thing for posterity, which might otherwise hold in light esteem the taste and intelligence of the public of this period. But if the publication of some of the new plays would shame theatregoers into an approximate appreciation of the sort of thing they are called upon to swallow, it might be serviceable to use good ink and paper for that purpose.

The publishers of the Paris *Le Theatre* have begun an action against Meyer Brothers and Company, publishers of *The Theatre*, of this city, asking for an injunction to restrain them from publishing and selling their periodical under that title and an accounting of the profits to date. The complaint alleges that *The Theatre* is falsely represented by its publishers to be the American edition of *Le Theatre*.

In the first place the title of *The Theatre* is not the property of the publishers of *Le Theatre*. It was used in connection with a magazine that Dasher Welsh and George Edgar Montgomery published years ago in this city, and there can be no question that the Messrs. Meyer are fully entitled to its use.

Le Theatre, which is an artistic and interesting publication, deals with the French stage and has a very small circulation in this country. *The Theatre*, on the other hand, deals with the American stage and has a very large circulation here. To the extent that *The Theatre* pictures plays and actors it is an imitation of *Le Theatre*, but in no other respect is there any similarity.

DUSE'S PERFORMANCES HERE DOUBLED.

George W. Tyler, of Liebler and Company, cabled his firm from Florence, Italy, last week that he has induced Eleonora Duse to give one hundred performances in this country next season instead of fifty, as the original contracts called for. Duse will also give five performances a week in place of four, as has hitherto been her custom. She will sail for this country on Sept. 29 from Genoa, and her tour will begin at the Tremont Theatre, Boston, on Oct. 20, when she will appear in *La Gioconda*. Mr. Tyler also cabled that Hall Caine will witness the first production of his drama, *The Eternal City*, in America. It will probably occur at the National Theatre, Washington, on Oct. 6. The English production, to be made by Beerbohm Tree, will take place about the same date. Mr. Tree is said to be making an effort to secure the best English actor possible for the character of the Pope, and he has made offers to Henry Irving and John Hare to that end. Mr. Tree will appear as Baron Bonelli and Robert Taber as David Rossi in this production.

ELITA PROCTOR OTIS ROBBED.

Elita Proctor Otis engaged the services of a negro maid several months ago, and shortly thereafter began to miss valuable articles of clothing and jewelry. Strangely enough, however, Miss Otis did not suspect her new servant, and retained her until about two weeks ago, when the thefts ceased. Last Thursday a woman who has been the companion of Miss Otis' late maid, but who had quarreled with her, came to Miss Otis' home and told her that her maid had been the cause of the disappearance of the lost property. The maid, Linnie Whiting, was at once arrested, and some of the articles stolen were recovered from various pawnshops and from the flat occupied by the thief. Miss Otis stated that the things stolen aggregate in value between \$1,000 and \$2,000, of which \$300 worth has been recovered. On Friday the maid was haled to the Jefferson Market Court and pleaded guilty to the charge against her. Miss Otis' husband, who appeared in court, refused to press the complaint, however, and the maid was discharged.

ANOTHER SHOW GIRL SUCCEEDS.

Following the elevation of Kathryn Hutchinson to the prima donna role in *The Show Girl*, at Wallack's Theatre, through the illness of Marion Parker, who was first heard in the part, came the news last Wednesday that Miss Hutchinson had succumbed to the almost endless victims of appendicitis. By a peculiar irony of fate Miss Hutchinson was taken to St. Luke's Hospital, where, until last Thursday, Miss Parker was also a patient, to be operated upon. After an examination by physicians, however, it was found unnecessary to perform the operation, and she returned to the cast on Thursday evening. Adele Archer, another recruit from the chorus, took Miss Hutchinson's place on Tuesday evening.

MANAGERS UNITE FOR PROTECTION.

George W. Lederer, Fred Whitney, the Shubert Brothers, and Henry Clay Barnabee, together with other producers of musical offerings, have united for the purpose of punishing chorus girls who break contracts in order to accept new ones more to their liking, without regard to their obligations to stand by their word, oftentimes leaving managers in a disagreeable predicament at the commencement of a season. Hereafter a chorus girl who does not fulfill a contract once made will be blacklisted by these managers.

MRS. FISKE'S AGE.

All women of the stage suffer more or less from misrepresentation with regard to the matter of their years. Mrs. Fiske has lately been described as acting with John Wilkes Booth and has figured as the heroine of several episodes of half a century ago. Mrs. Fiske was born in New Orleans on the nineteenth of December, eighteen sixty-five, and she is thirty-six years of age. Acting continuously from the age of three years, she retired at twenty-four and returned to her profession at twenty-nine.

WALLACK'S AND THE NEW YORK CLOSE.

The *Show Girl* received its final presentation at Wallack's Theatre on Saturday evening, and that playhouse has now closed its season. The *Show Girl* will open an engagement at Manhattan Beach next Monday. Through the transfer of The Chaperons to the Cherry Blossom Grove, the season at the New York was also concluded on Saturday evening.

PORTLANDERS SEE NEW PLAY.

In *Sweet Charity*, a new society drama, by Sidney Somers Toler and Wilfrid North, presented for the first time by the McCullum Stock company at the Jefferson Theatre, Portland, Me., on June 21, a successful play has been added to those produced during the past year. A large and fashionable audience witnessed the production and was liberal in its applause. Each climax received a number of curtain calls and the second and third acts seven each. The character of *Charity* dominates every scene and on the interpretation of this part depends the success or failure of the play.

The action takes place in the reception hall of a retired New York financier on Fifth Avenue and but one setting is necessary for the four acts. The story is as follows: *Charity* is loved by two men, one a young man worthy in every way of her affections and the other a scheming scoundrel. The latter succeeds in a plan to destroy the reputation of the other by concocting a charge of embezzlement, and *Charity* agrees to marry Burns, the scoundrel, in order to prevent a public scandal. This is the price of Burns' silence. Her love for her former sweetheart turns to hatred and she arranges a valentine party to humiliate him. During the progress of the party she denounces him for wrecking her life in a very effective scene. In the last act the villainy of Burns is exposed, and as a previous marriage is proven against him, the former sweethearts are reunited and all ends happily.

Several of the scenes are melodramatic, the situations are good, and the characters explicitly drawn. The play needs pruning in several places and some of the scenes could be more effectively arranged. The story is interesting and held the interest of the audience throughout.

As *Charity*, Henriette Browne won the approval of the audience, and Sidney Toler, one of the authors, as Burns, the villain, gave a finished performance. E. P. Sullivan, Bert Lytell, and Genevieve Reynolds were also successful in their respective roles. The play was presented throughout the week to big business. The cast: James Henry Wilson, E. P. Sullivan; Faith, Marion Barney; Hope, Louise Bates; *Charity*, Henriette Browne; Dr. Pond, Aubrey Beattie; Major King, Howard Minsimer; Charlie King, Lynn Pratt; Tom Alvin, Harry McRae Webster; Arthur Warren, Bert Lytell; Clayton Burns, Sidney Toler; Mrs. Bonaparte, St. John, Genevieve Reynolds; Harry Markham, Peter Lang, and Walters, Harry Stanley.

DEATH OF ALICE FORREST.

Alice Forrest, a young actress of considerable promise, died in the Homeopathic Hospital, Albany, N. Y., on June 24, from injuries received the night before in falling through an open trap in the stage of Harmanus Bleecker Hall. Miss Forrest was a member of the Herbert Stock company and was playing a small role in *A Lady of Quality* on the night of the accident. It is supposed that she lost her footing while going from the wings to her dressing-room, but the exact circumstances of the accident are not known. A stage hand passing through the cellar found her lying prostrate on the floor. He summoned the members of the company, who had just finished the first act of the play. They, thinking that Miss Forrest had merely fainted, attempted by simple means to revive her. When these efforts proved futile a physician was hastily summoned. He discovered that the young woman had sustained a concussion of the brain. She was at once taken to the hospital and there received the best surgical aid. The case was, however, beyond hope, and death came early in the morning of the next day.

Miss Forrest was only nineteen years of age. Her career on the stage had been brief. She was a cousin of John Drew, and it was thought by those who knew her that she would in time prove herself a distinguished member of that illustrious theatrical family. Up to the time of her death she lived with her parents at Larchmont, N. Y. Last season she was a member of the Proctor Stock company, and about six weeks ago she joined the Herbert Stock company.

A very pathetic circumstance in the passing of the young actress was the fact that she was very soon to become the wife of Ralph Dean, the actor, who was also a member of the Herbert organization. At the moment of the accident he was on the stage playing his part. He was unable to continue with the performance and accompanied Miss Forrest to the hospital, where he remained until her death. Both of the young people were very popular among their associates, and with the grief that is felt by players over the death of Miss Forrest is mingled the keenest sympathy for Mr. Dean.

The funeral services were held on Wednesday in Albany. The Herbert Stock company and the Proctor Stock company sent many floral tributes. After the ceremony the body was taken to Larchmont for burial.

RICHARD STRAUSS COMING TO AMERICA.

The latest rumor in the musical world is that Richard Strauss is to visit America next season. There have been many rumors of a similar nature regarding other virtuosi, but most of them have proved mere rumors. The fact that Emil Paur had gone to Europe with undivided plans, and that he had been a staunch upholder of the works of Strauss while leader of the Philharmonic Society, frequently in the face of opposition by the members of the society, led to the conclusion that Mr. Paur had an American tour by Strauss in mind before he left for Europe. This belief has now been confirmed by the news that definite arrangements to that end were recently concluded in London between Mr. Paur and Mr. Strauss.

A TAX ABOLISHED.

The Government tax of \$20 a year levied upon traveling theatrical companies for every State visited by them, was abolished yesterday (Monday). The tax was one of the many levied at the commencement of the war with Spain, and is one of the last to be dispensed with.

PROPOSED TAX ON FOREIGN PLAYS.

It is stated that a bill will be introduced in Congress placing a tax of ten per cent. on the gross receipts of plays by foreign dramatists produced in this country. The idea is to foster the work of native playwrights by discouraging managers from going abroad for plays.

PERSONAL.

JONES.—Mrs. W. G. Jones will again be a member of the Empire Theatre Stock company next season.

LEWIS.—Ada Lewis is spending her days of recreation with her family in San Francisco. Miss Lewis has signed with David Belasco for next season, but the exact nature of her work has not yet been announced.

CARTER.—Mrs. Leslie Carter has made no definite plans regarding her vacation. She had contemplated a European trip, but it now seems most likely that she will go to Bar Harbor for the Summer.

DRUET.—Robert Druet is at work on a new play, in which he hopes to star the season after next. He is spending the Summer at Kinderhook, N. Y.

MASON.—John Mason has been re-engaged for the support of *Elise de Wolfe* in *The Way of the World* next season. Mr. Mason has just concluded a Summer engagement with a Denver Stock company.

GLASER.—Lulu Glaser will sail for Europe on the *Kronprinz Wilhelm* July 1. She will divide her vacation between Paris and the Swiss Alps, returning to this country the latter part of August.

WYNDHAM.—Charles Wyndham, the noted English actor, was named in the list of coronation honors last week as a knight. Sir Henry Irving and Squire Bancroft are the only other English actors to be thus distinguished. Dr. A. Conan Doyle, the author of "*Sherlock Holmes*," and Gilbert Parker, author of "*The Seats of the Mighty*" and "*The Right of Way*," were also knighted at the same time.

BLAUVELT.—Lillian Blauvelt, the American opera singer, arrived in New York from London last Tuesday, accompanied by her husband, W. F. Pendleton. She will spend the Summer at Bar Harbor and will return to Europe in the Autumn to fill professional engagements in England and in Italy.

FOSTER.—Colonel Frank E. Foster, of Iowa Falls, Ia., who has represented *The Minnow* at that place for a long time, owns one of the finest collections of theatrical books and photographs possessed by any one in the State. He is an expert amateur photographer, is a stockholder and director of the Home Savings Bank and Iowa Falls Electric Light Company, and a newspaper man by profession. He has acted as private secretary for Speaker Funk, of the Iowa Legislature, and has traveled extensively. Mr. Foster is well-known among the theatrical profession, and is much liked.

MANFIELD.—Richard Mansfield will close his Western tour of nine weeks in Montreal, July 4, after which he will leave to join Mrs. Mansfield at their villa on the Thames, near London, England.

MANTILL.—Robert B. Mantell is spending the Summer in Brooklyn. He will play in New York in the Fall.

McGOWN.—William H. McGown, correspondent of *The Minnow* at Urbana, O., was the subject of an interesting article in the *Buffalo, N. Y., Sunday News* on June 3. The article contained a good picture of Mr. McGown, who is *The Minnow's* oldest out-of-town representative.

JANUSCHOWSKY.—Georgine von Januschowsky, who was at one time a member of the company at the Metropolitan Opera House, and who later sang in grand opera in Germany, has been engaged by Heinrich Conrad for the Irving Place Theatre company next season.

LEE.—Amy Lee has been engaged by George White to play the title-role in *Mam'zelle 'Awkins* next season.

ENGAGEMENTS.

Harry F. Gross, to go in advance of Joseph Jefferson during his Spring and Fall tours.

John Sandford, to go in advance of James O'Neill. Mark Ellsworth for manager.

George Broderick, for The Burgomaster for next season.

Fred Mack, to manage one of Kirke La Shelle's companies.

Ralph Yoerg, who played *Weston* last season in *The Cowboy* and the *Lady*, has been engaged to play the leading juvenile role in *Are You a Mason* the coming season.

A. S. Lipman, by Morris and Hall for the leading part in *The Greenhorn*.

Bianca West, for *Kitty in Colorado*.

Margaret Gordon, for *The New Chum*.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending July 5.

METROPOLIS (Third Ave. and 142d St.), Closed Sat. Eve., June 7.

OLYMPIA (Third Ave. and 130th St.), Closed Sat. Eve., June 7.

HAILER OPERA HOUSE (200-211 West 125th St.), Closed Sat. Eve., June 7.

HURRIC AND SHAMON'S (200-211 West 125th St.), Closed Sat. Eve., June 7.

WEST END (St. Nicholas Ave. and 125th St.), Now building.

PROCTOR'S (125th St., nr. Lexington Ave., Vanderbilt—Daily afternoon and evening.

KROGER'S STAR (107th St. and Lexington Ave.), Closed.

ST. NICHOLAS GARDEN (Columbus Ave. and 95th St.), "Mon., May 25—Dance and Band in slightly altered—5th Week—23 to 24 times.

CIRCLE AUDITORIUM (Broadway and 40th St.), "Sat. Eve., June 5—Kaltenborn Orchestra Concert—1st Week—3 to 4 times.

TERRACE GARDEN (8th and 9th Sts., nr. Lexington Ave.), "Sat. Eve., May 31—Summer Opera Season—5th Week—The Pearl of China.

MAJESTIC (Ninth Ave. and 8th St.), Now building.

PRINCE OF PALACE (8th St., bet. Lexington and Third Aves.), Vanderbilt—Every afternoon and evening.

CARNegie HALL—Seventh Ave. and 57th St.), Closed.

COLONIAL (108 Broadway and 104-170 West 47th St.), Now building.

LONG ACRES SQUARE (Broadway and 45th St.), Now building.

NEW LYCEUM (102 West 40th St. and 140-157 West 40th St.), Now building.

HUDSON (104-105 West 40th St. and 130 West 40th St.), Now building.

CHURCH BLOSSOM GROVE (Broadway, 40th and 41st Sts.), "Mon., June 15—Nightly vaudeville concert—1st Week—14 to 20 times—Also "Mon., June 20—The Chaperons—23 plus 1st Week—1 to 2 times.

NEW YORK (Broadway and 40th St.), Closed Sat. Eve., June 5.

CRITERION (Broadway and 44th St.), Closed Sat. Eve., June 5.

PARADISE GARDENS (Seventh Ave. and 42d St.), "Mon., May 25—Nightly vaudeville concert—4th Week—23 to 24 times.

VICTORIA (Seventh Ave. and 42d St.), Closed Sat. Eve., June 5.

REPUBLIC (207-211 West 43d St.), Closed Sat. Eve., June 5.

AMERICAN (Eighth Ave., 43d to 41st Sts.), Closed Sat. Eve., June 5.

AMERICAN BOON (Eighth Ave., 43d and 41st Sts.), "Mon., May 25—Nightly vaudeville concert—2d Week—4 to 14 times.

NEW AMSTERDAM (214 West 43d St. and 207-209 West 41st St.), Now building.

MURRAY HILL (Lexington Ave. and 41st St.), Closed Sat. Eve., June 5.

BROADWAY (Broadway and 41st St.), Closed Sat. Eve., June 5.

HEMLOCK HALL (113 West 40th St.), Closed Sat. Eve., June 5.

EMPIRE (Broadway and 40th St.), Closed Sat. Eve., June 5.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 41st Sts.), Closed Sat. Eve., June 5.

CASINO (Broadway and 40th St.), "Mon., June 2—A Chinese Honeymoon—23 plus 1st Week—1 to 2 times.

KNICKERBOCKER (Broadway and 39th St.), "Mon., May 5—The Wild Rose—23 plus 1st Week—1 to 2 times.

HERALD SQUARE (Broadway and 38th St.), "Thurs., July 2—The Defender—1st Week—1 to 2 times.

GARDEN (8th St., bet. Sixth and Seventh Aves.), Closed Sat. Eve., June 5.

DEWEY LANE (225-227 West 10th St. and 311-321 West 10th St.), Now building.

SAVOY (112 West 10th St.), Closed Sat. Eve., May 31.

MANHATTAN (125-127 Broadway), Closed Sat. Eve., June 5.

THIRD AVENUE (Third Ave. and 51st St.), Closed Sat. Eve., June 5.

ELIOT (125 Broadway), Closed Sat. Eve., May 31.

WALLACE'S (Broadway and 50th St.), Closed Sat. Eve., June 5.

DAILY (Broadway and 50th St.), "Mon., May 12—King Dodo—1st Week—23 to 24 times.

WHEN AND WHERE (Broadway and 50th St.), Closed Sat. Eve., June 5.

COMMON (Broadway and 50th St.), Closed Sat. Eve., June 5.

PROCTOR'S FIFTH AVENUE (Broadway and 50th St.), Closed Sat. Eve., June 5.

GARDEN (Madison Ave. and 27th St.), Closed Sat. Eve., June 5.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 28th Sts.), Now building.

MADISON SQUARE (14th St., nr. Broadway), Closed Sat. Eve., June 5.

EDEN (124 St., nr. Sixth Ave.), Figures in vaudeville every afternoon and evening.

PROCTOR'S 10th St. (bet. Sixth and Seventh Aves.), Vanderbilt every afternoon and evening.

GRAND OPERA HOUSE (Ninth Ave. and 28d St.), Closed Sat. Eve., June 5.

IRVING PLACE (Irving Place, nr. 15th St.), Closed Sat. Eve., June 5.

FOURTEENTH STREET (14th St., nr. Sixth Ave.), Closed Sat. Eve., June 5.

KENTON (124 St., nr. Broadway), 42d Week of Continuous Vaudeville—12:30 to 11:00 p.m.

ACADEMY (Irving Place and 14th St.), Closed Sat. Eve., June 5.

TOM PATTERSON (123-125 East 14th St.), Closed Sat. Eve., June 5.

DEWEY (123-125 East 14th St.), Closed Sat. Eve., June 5.

NEW GERMANY (123-125 East 14th St. and 221-227 East 14th St.), Now building.

GERMANIA (123-125 East 14th St.), Closed Sat. Eve., June 5.

LONDON (123-125 Broadway), Closed Sat. Eve., June 5.

PROCTOR'S (123-125 Broadway), The Palace Drama.

MURRAY HILL (123-125 Broadway), The Palace Drama.

GRAND (123-125 Broadway), The Palace Drama.

THALIA (123-125 Broadway), The Palace Drama.

WINDSOR (123-125 Broadway), The Palace Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176-186 Montague St.), Closed Sat. Eve., June 5.

FAIR (176-186 Montague St.), Closed Sat. Eve., June 5.

KING AND QUEEN'S (240-242 Adams St.), Closed Sat. Eve., June 5.

BLANCK'S (Dime Ave. and South 4th St.), Closed Sat. Eve., June 5.

GRAND GYMNASIUM (11th Pl., nr. Fulton St.), Closed Sat. Eve., June 5.

PATTON (1st Ave., opposite Taylor St.), Closed Sat. Eve., June 5.

LYCEUM (Dime Ave. and Leonard St.), Closed Sat. Eve., June 5.

PATTON'S FULTON (240-242 Fulton St.), Now building.

UNIQUE (124-126 Grand St.), Closed Sat. Eve., May 31.

AMPHION (427-441 Bedford Ave.), Closed Sat. Eve., May 31.

STAR (121-123 Jay St., nr. Fulton St.), Closed Sat. Eve., May 31.

COLUMBIAN (Washington, Tillary and Adams Sts.), Closed Sat. Eve., May 31.

GATNEY (Broadway and Middle St.), Closed Sat. Eve., May 31.

ELIOT (Smith and Livingston Sts.), Closed Sat. Eve., May 31.

NONATA (121-123 Fulton St.), Closed Sat. Eve., May 31.

GOTHAM (Fulton St. and Alabama Ave.), Closed Sat. Eve., May 31.

ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.), "Mon., May 12—Summer Opera Season—5th Week—The Mink.

FOLLY (Graham Ave. and Develve St.), Closed Sat. Eve., May 31.

CHERRY FOUNTAIN (Manhattan Ave. and Calver St.), Now building.

Coney Island.

AUDITORIUM (Manhattan Beach) "Sat. Aft., June 12 to 14—Week—23 to 24 times.

MUSIC HALL (Brighton Beach) "Sat. Aft., June 12 to 14—Week—23 to 24 times.

* Indicative Date of Run Commencement.

AT THE THEATRES.

Circle Auditorium—Kaltenborn's Orchestra.

The Circle Auditorium, formerly the Circle Music Hall, which had been closed almost from the day it was finished, was reopened under its new name and new management last Saturday evening. The Paulist Fathers, whose church is on Columbus Avenue and Sixtieth Street, insisted upon their right as a church organization to compel any theatrical or vaudeville house to keep without the distance limits from their church as prescribed by law. Finally, when it was promised that the music hall would only be used for high-class orchestra concerts the Paulist Fathers were persuaded to remove their objections, and the new music hall was opened.

Frans Kaltenborn is the owner of the hall,

which has been altered and redecorated and is now one of the most tasteful and ornate music halls of its size in the city. The general color scheme of the decorations is a deep red, with the designs in olive green and gold. The stage is of good size, with a square proscenium opening, the scenery used being a pretty woodland setting, the orchestra sitting on the usual tiers of chairs facing the audience. The orchestra floor is heavily carpeted and is furnished with separate cane bottom chairs. Two tiers of boxes surround the auditorium. Smoking is allowed and drinks are served, although there did not seem to be much demand for them.

The programme on Saturday evening consisted of eleven numbers, including a trombone solo by Frans Elm and a violin solo by Mr. Kaltenborn. From the reception the orchestra and its director received it is safe to say that their fourth season of Summer concerts will be even more successful than their past three have been.

On Sunday the programme included ten orchestra numbers, a harp solo by Charles Schuetz, and a violin solo by Mr. Kaltenborn.

New Star—El Capitan.

A large and appreciative audience greeted the Robinson-Temple Opera company at the beginning of its third week at the New Star Theatre. The presentation of El Capitan was so much better than the company's previous efforts that it called forth special attention.

The opera was rehearsed by Charles Jones, of the Chinese Honeymoon company, while the music was under the direction of J. Sebastian Hillier, to whom due credit must be given.

John Allison played the jovial and cowardly Don Medusa in a spirited and buoyant fashion, receiving many outbursts of applause. Albert Maher reappeared in the part of Pomo to more than ordinary advantage, his make-up, acting and stage business being both apt and amusing. Louise Moore won her usual rounds of applause, although the part of Isabel did not give her much opportunity. In the part of Scaramba, Harry Delorme was happily cast, while Charles Hillman as Montalbo, Owen McCormick as General Habana, and John Hendricks as Don Camaro were all well placed.

Two new additions to the company were Hattie Arnold as Princess Margherita and Isabel d'Armond as Estrella. Miss Arnold was hardly suited to the part, but sang well. Miss d'Armond appeared new to her surroundings, evidencing some timidity; she, however, deserves praise for the spirit and vim with which she enacted her part, and though at times somewhat deficient in her acting, was well received.

The chorus, larger than before, showed the results of good direction. The scenery and costumes were in keeping with the performance.

A Swedish dialect part was interpolated for Maude Allison, who made a hit from her first entrance, both by her acting and make-up. Owing to the fact that the venture, on the whole, has not been profitable, the company terminated its engagement on Saturday night.

At Other Playhouses.

CASINO.—A Chinese Honeymoon continues to draw well.

DAILY.—King Dodo is in its last week.

HERALD SQUARE.—The Defender will have its initial New York production on Thursday evening. The principals include Harry Davenport, Alexander Clark, Paula Edwards, Sando Milliken, Emma Carus, Richie Ling, and Mayme Kelso. A. H. Chamberlyns is the producer.

KNICKERBOCKER.—The Wild Rose is still the offering.

NEW YORK.—The Chaperons was transferred to the Cherry Blossom Grove, on the roof, last night. It is now preceded by vaudeville.

ST. NICHOLAS.—Dum and his band are in their fifth prosperous week.

TERRACE GARDEN.—The Pearl of China is the current offer. Belle Thorne is singing the title role.

ENGAGEMENTS.

Mary Downs, Willard Foster, and Charles H. Stevens, with James O'Neill in Monte Cristo.

Dodson Mitchell, for Simolina, and Beverly Stigweaves for Anrah, in Don Hor.

Norman Hackett, by Wagners and Kemper, to support Louis James and Frederick Wards next season.

Adolph Zink, for Foxy Quiller.

By George Samuels for Fisher and Carroll: Mable Hawthorne, May Cornell, John C. Manger, carpenter; Willie Lewis, electrician.

Margaret Evans, for Are You a Mason for next season.

Burt L. King, by Elmer Walters for the juvenile lead with the (Eastern) Thoroughbred Tramp company.

Henry F. Green, as business-manager for Joseph Jefferson next season.

Nellie Russell, for Katie Emmett's production of From West to East.

Marie Taylor, to play the Princess in For Her Sake (Western).

James McIlhenny, as principal comedian of Boston Bijou Opera company at Broadway Theatre, Denver, Col., for the summer.

Jennie Reiffarth, with Stuart Robson.

Andrew Wynan and Marguerite Cross, by Morris and Hall, for When Reuben Comes to Town.

Frank Mayne, by Miller and Hogarty, as leading man for Elia Ryan in Nevada.

Lotta Faust, to originate a leading part in Sally in Our Alley.

Amy Lee, by George White, to play the title role in Mlle. Awkins next season.

For A Little Outcast: Harry Morton as second heavy and stage-manager; F. W. Hizon as stage carpenter, and John W. Wolfson as electrician.

For the Chamo-Liter companies: Sanford and Darlington, the Thompson Sisters, and Arthur J. Chism.

Minnie Palmer, for A King of Tramps.

John Isaac has been engaged by Sullivan, Harris and Woods as business-manager of The King of Detectives.

The Carl Dommann Troupe of Acrobats have signed with W. E. Nankerville for Haverly's Mastodon Minstrels.

Lon Wesley, for Sally in Our Alley, by George W. Lederer.

Margaret Mackin, for the leading role, and John D. O'Hare for the leading comedy role in The Great Divide, for next season.

Robert Goodman, to play Colonel Carlos Castello in Bennett and Gordon's production of A Royal Slave.

By Shipman Brothers, for A Hot Scotch Major: Harry Thomas, Ida Thomas, the Empire Comedy Four, and Harry MacFarland.

Ethel Tillson, for Coddish Aristocracy. Charles R. Hart, as musical director of same company.

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 120 W. 47th Street, N. Y.

The last meeting, until October, of the National Council of the Alliance will be held tomorrow (Wednesday) afternoon, (July 2, at the headquarters, at 3 p. m. All members are urged to be present as there are several points to be settled relative to the annual election of officers to be held in October.

Twenty-six applications for membership in the Alliance were secured last Saturday by Madame Thompson from the members of The Chaperons and The Wild Rose companies. All members are cordially invited to visit the Headquarters any day (except Sunday) between 10 a.m. and 5 p.m., and especially on Thursday afternoons, when tea is served. Mrs. J. F. Guthridge presided at last Thursday's function, assisted by M. Louise Ewen.

OUTINGS FOR CASINO GIRLS.

Members of the A Chinese Honeymoon company at the Casino are the envy of their fellow players up and down Broadway this summer. The company and theatre managements are combining to give them a series of treats guaranteed to keep them in good health and good cheer throughout the run of the musical comedy. After the performance of A Chinese Honeymoon on Saturday night Sam S. and Lee Shubert bundled Adele Ritchie, Amelia Stone, Katie Barry, Mrs. Annie Yeomans, Aimee Angeles, Nella Webb, and Edith Barr, of the principals, and the eight bridesmaids into automobiles and gave them a sight-seeing tour of Chinatown. First they attended a special performance of the current Chinese melodrama in the quaint little Chinese theatre. From the theatre they toured Chinatown long enough to see the long queue of celestial playing fan tan and others smoking opium. After visiting several of the best Chinese restaurants they went to one at which a special feast of bird's nest soup, shark's fins, chop suey, chrysanthemum salad and many other Chinese dainties were served.

On Friday afternoon the same crowd went taily-riding through Central Park, and out to the green fields of the Bronx and Westchester County.

The Shuberts are planning several other little pleasure parties and outings for their players, believing that in this way they can best keep them in good health and spirits, with the result of sprightlier performances and better satisfaction to Casino audiences.

AN INTERNATIONAL INCIDENT.

An action was begun last week in the United States Circuit Court by Manal, Jayant and Company, of Paris, who are the owners and publishers of *Le Theatre*, against Meyer Brothers and Company, of New York, who are the owners and publishers of *The Theatre*.

The French firm claims that *The Theatre* is an imitation of *Le Theatre*, and that the American firm represents that its publication is an American edition of the French periodical.

The Meyer Brothers and Arthur Hornblow, editor of *The Theatre*, when seen yesterday by a representative of *The Mirror*, said that the claims made by the French publishers are preposterous. They called attention to the fact that *The Theatre* has never pretended to be associated in any way with *Le Theatre*; that it deals entirely with the American stage, and that the articles contained in it are original, and are not translations from *Le Theatre* or any other foreign publication.

SHUBERTS GET THE HYPERION.

Much surprise was expressed in New Haven last week when it became known that the Hyperion Theatre, so well managed by G. B. Bunnell for the past fifteen years or more, had been leased to Shubert Brothers, of New York city, for a term of ten years, beginning on May 1, 1904, at \$10,000 per year. The Messrs. Shubert have been trying for some time to gain possession of the theatre and a year ago nearly succeeded. Mr. Bunnell then outbidding them. The new lessees will build a new frontage and renovate and improve the interior.

MARGUERITA SYLVA'S PLANS.

Mr. and Mrs. W. D. Mann (Marguerita Sylva) moved last week to their pretty cottage at Lake Mahopac. They will remain there for the summer, though Mr. Mann will make tri-weekly trips to town to attend to the details of Miss Sylva's next season's starring tour. The Strollers will be the vehicle for the first part of the tour. About January 15 Miss Sylva will appear in a new comic opera that is now completed. The authors and title are still kept secret. Miss Sylva's contract with Nixon and Zimmermann is for five years.

BERKELEY LYCEUM AS A STOCK THEATRE.

The Berkeley Lyceum is to be remodelled, redecorated and rechristened. Mrs. Robert Osborn, a dress maker, has leased the Lyceum and will open it some time next season as a stock theatre. To a representative of *The Mirror* Mrs. Osborn said: "I have leased the Lyceum and am going to redecorate it and rechristen it. The report that I will cater only to the ultra-fashionable set is false. I want the entire theatregoing public to come. I have not yet decided what plays I shall offer."

THEATRICAL EMPLOYEES' CONVENTION.

The National Alliance of Theatrical Stage Employees will hold its tenth annual convention at Norfolk, Va., on July 21. About two hundred members are expected to attend. The principal business before the convention will be the granting of charters and the discussion of the grievances of the Norfolk Academy of Music. On July 24 the members will adjourn to Ocean View, where they will bathe in the ocean and partake of a shore dinner. Dancing will follow in the evening.

TO CELEBRATE THE FOURTH.

The many theatre folk who live in and about New Rochelle are planning for a celebration of the Fourth that shall eclipse their efforts of former years. Fred H. Zweifel, manager of The Belle of New York, is one of the prime movers in the celebration. Among the others who will be there are Joseph Arthur, Augustus Thomas, and Thomas Q. Seabrook.

GOSSIP OF THE TOWN.



James M. Brophy has concluded a long season in Newark under M. J. Jacobs' management. He was successful in a long line of difficult parts. From the leading role in *An Enemy to the King* to the character of Napoleon, that he played at the Empire Theatre with Una Abell Brinker, he ran the gamut to the Dutch dialect part in *Struck Oil*. Mr. Brophy will spend the summer between Sagartown Springs and Atlantic City, N. J.

The box-office receipts for the gala performance of opera, that was to have been given in London last evening, but for the illness of King Edward, by royal command will be refunded. They aggregated an enormous amount.

William Parry will have a benefit at the Herald Square Theatre next Sunday evening. Among those announced to appear are Raymond Hitchcock, Walter Jones, Edith Foy, Florida Simpson, Isabelle Underwood, and Joe Welch.

Mrs. John Philip Sousa, wife of the band-master, proved herself a heroine at Atlantic City last Wednesday by riding up a horse on which she was riding on the beach so suddenly that both the horse and herself were thrown in the ground. This was made necessary as two small children who ran in front of the animal would certainly have been seriously injured had she not done so. As it was, all escaped without much more than a severe fright.

The degree of Master of Arts was conferred upon Clyde Fitch at Amherst College on June 25.

Minnie Dupres sailed from Southampton on the Philadelphia last Saturday for this country. Upon her arrival she will go to Plymouth, Mass., to remain until commencing rehearsals of *A Maid o' Plymouth Town*, in which she is to star next season.

Eugene Harris, a stage carpenter, was taken suddenly ill in front of the Victoria Theatre last Thursday evening. An ambulance was summoned, but friends who appeared on the scene refused to allow him to be conveyed to a hospital. Mr. Harris' illness was only of a temporary nature.

A verdict of \$1,000 was granted to Mrs. Rosanna Enright, of Union Hill, N. J., in the Hudson County Court last Thursday against Colonel John W. Holmes, manager of the Bijou Theatre, Jersey City, for breach of contract. Mrs. Enright and her daughter stated that they bought two reserved seats for a matinee at the Bijou and that the usher who showed them to the seats kept the checks. Shortly afterward they were compelled to give up the seats to two other people brought to them by another usher. Colonel Holmes stated that Mrs. Enright and her daughter did not purchase reserved seats, but merely general admission.

Jane Eleanor Corcoran, the actress who starred last season in *At the Old Cross Roads*, was married to J. Emmett Baxter, a non-professional, in Brooklyn, on Monday evening. The bride is a stepdaughter of Arthur C. Alston. A wedding dinner was given at Delmonico's. The bride and groom are now at Atlantic City and will leave in a few days for Europe, where they will spend the summer.

It is said that Sadie Martinot will take part in the performance of *Dumas' plays* that will be given at the French author's birthplace, Villers-Cotterets, France, to commemorate the centennial anniversary of his birth on July 24. The performances will be in French.

Baby Kelfe, who has signed with Sullivan, Harris and Woods to appear as the little mother in *The Fatal Wedding* next season, celebrated her seventh birthday last Thursday. She held a reception and dinner was served from Delmonico's. The child received some costly presents.

Middle Rowday (Edward P. Saylor) and Katherine Pearl (Katherine Smith), both members of The Chaperons company, were married in New York on Saturday night by Joseph Ostman, an Alderman.

Helen Dixie and Nonie Dora, who were out of the cast of *The Chinese Honeymoon* Friday evening, owing to illness, returned to the cast on Saturday and will continue in their parts.

The scenery of The Rounders company was attached by a deputy sheriff at Philadelphia on June 27. It is claimed that F. M. Arison and Brother, the proprietors of the hotel at which the company stopped, had a bill of \$122.40 against William H. Weber, manager of The Rounders company, and that Mr. Weber had the trunks and other properties of the company removed before the writ of attachment could be served. The sheriff succeeded, however, in securing the scenery.

Thomas A. Edison was refused an injunction on June 27 by Judge Dallas, in the United States Circuit Court at Philadelphia, in an equity suit instituted by him against Sigmund Lubin, of Philadelphia. Mr. Edison tried to enjoin Mr. Lubin from infringing on an alleged copyrighted moving picture called "The Launching of John William's Yacht *Neveer*." Ex-Judge Howard W. Hayes appeared for Mr. Edison and Gustavus Nickles and Charles N. Butler defended Mr. Lubin. Mr. Hayes contended that one copyright covered the whole moving picture, while the defense gained their point that a separate copyright must be obtained for each separate picture on the film.

Will J. Block and D. H. Davis have purchased the production of *The Messenger Boy*. Frank Dushon will be seen in the title role next season.

J. F. Given, the Illinois manager, is in the city looking attractions for his Illinois theatres.

Marion Conners, formerly leading woman of the Alcazar Stock company, of San Francisco, is in New York on a short visit.

George H. Nicolai, of the firm of Stair and Havila, who has been on the other side for some time, will sail for New York to-morrow (Wednesday).

John Laughlin, manager of the Tuck Theatre, Buffalo, is at the Imperial Hotel, in this city, for a week.

The engagement of Edith Bradford and Charlesworth J. Mackin is announced. Mr. Mackin is a non-professional.

LINCOLN J. CARTER.



Photo by Stevens, Chicago.

Above appears the latest portrait of Lincoln J. Carter, the prolific writer of popular melodramas. At present Mr. Carter is very busy devising and perfecting the effects of his most recent plays, Alaska and The Darkest Hour, to be produced next season. Mr. Carter promises that both productions will disclose some novel scenic ideas that will equal or eclipse the locomotive scene in his earlier effort, The Heart of Chicago. Mr. Carter will in addition to his new productions send out again his successful plays, The Eleventh Hour, The Flaming Arrow, Down Mobile, Two Little Waifs, The Heart of Chicago, The Fast Mail, and The Madman.

KING DODO TO RETURN.

This is the last week of King Dodo's engagement at Daly's, but it is likely that the Pixley-Luders musical comedy will return to this city in the Spring. The next season's tour, that begins in Chicago in August, will extend to the coast.

AMATEUR NOTES.

The senior class of Smith College presented Romeo and Juliet on June 13 and 14. The performance was very successful and was pronounced artistic. Alfred Young and Luella Peck directed the rehearsals and performances. The Mercutio of Mary Bohanan was pronounced a most excellent portrayal, while Selma Elmsford Altheimer as Romeo, Edith Platt as Mercutio, Rachel Berenson as the Nurse, and Maids Peirce as Paris were reported deserving of praise. Others in the cast were Edith Wheeler Vanderbilt, Ida Gertrude Heinemann, Louise Woodbury, Margaret Perria, Nellie Henderson, Edith H. Freeman, Blanche Barnes, Jennie Wadsworth, Edith May Wells, Francis Gardner, Myra McClelland, Margaret Welles, Edna Von Loske Brune, Louise Knapp, Constance Patton, Virginia Toler, and Edith Brown.

The Larchmont Athletic Club gave a minstrel show in the Murray Memorial Hall on June 28. About five hundred persons are said to have attended. George G. Murray was interactor; Lewis G. Spence and John Downey were the "bones," while Thompson T. A. Flint, Charles L. Perria, and Harold Jacobs played the banjo. Other minstrels were John Kane, John Anderson, Kenneth Spence, F. W. Flint, Roger Lamson, Jr., Schuyler Greene, F. Kuhns, T. C. Taylor, Jr., George Harlot, R. H. Schenck, W. R. Flint, Jr., H. Perria, H. H. Hayward, William Downey, George Miller, Louis Downey, Harry Forbes, Minor Figner, John Regan, Jr., H. Callahan, R. Bogert, Thomas Miller, and H. Sanger. Frank P. Banta's orchestra, of New York, furnished the music.

MUSIC NOTES.

Emil Paer, the conductor, who is now in Europe, has persuaded Richard Strauss, musical director of the Berlin Opera House, to make a concert tour in America next season.

David Baxter, a young Scotch bane of wide European fame, has been engaged by London G. Charlton to make a tour of America next season.

R. E. Johnston has engaged Louis Blumensberg, the "cellist," and William R. Chamberlain, the baritone, for the Duss band concerts at the St. Nicholas Gardens.

Silby Samuels, a singer of considerable note in the West, made her New York debut on Sunday night as the principal soloist with the Duss Band at St. Nicholas Gardens. She sang a number of operatic selections and was generously applauded by the audience.

Ferdinand Stark's Vienna Orchestra, an organization that has won fame in America in the past ten years, has been engaged to play at Broadmoor Casino, Colorado Springs, for the summer season.

Helen Noldi, soprano, has been engaged for the Duss band concerts at the St. Nicholas Gardens, beginning July 6.

AMONG THE DRAMATISTS.

Harry Mundell Freck's romantic drama, Tanhousine, Queen of the Caves; or, The Right of Tithe, on which he has been engaged for the last six months is nearly completed. He will have it copyrighted in a few days. It is an English play, and the action takes place in the early part of the twentieth century. It is in five acts and eight scenes. The play will be produced the coming season with Marie Freck (Little Casino) in the title-role.

Alice E. Ives has disposed of the rights in her play, Dad's Girl, to Frank W. Sanger. She will sail for England on Sept. 1 to rehearse a London company in the piece, and will return to America in October to conduct the rehearsals of her new play, in which Sadie Stringham is to star next season. Miss Ives is at present engaged in writing a play for Richard Golden.

GOING ABROAD.

Trudy Shattuck will sail early in July for Dresden, where she will spend the summer.

Lee Shubert and Jesse L. Oberdorfer are among the passengers who will sail for Europe on the Kronprinz Wilhelm to-day (Tuesday).

A. F. Nixon sails on the Kronprinz Wilhelm to-day (Tuesday), to spend the summer abroad. Lillian Stillman sailed for foreign climes on June 25. She will visit London and Paris, returning in about one month.

Goldie Mohr, of Weber and Fields' company, will sail for Europe to-day (Tuesday) on the Kronprinz Wilhelm.

Thomas A. Wise has taken passage for England on the Etire, sailing July 12.

Harry Templeton, representative of Drury Lane Theatre, who was in New York during the run of The Beauty and the Beast, will return to London to-day (Tuesday) on the Kronprinz Wilhelm.

PROFESSIONAL DOINGS.

Jessie Bonstelle sailed from London for this city in the Mercosha June 21. She writes to Tam Minton that she will bring with her a novelty in the way of a religious play, and that she will probably arrange to produce it early in the coming season.

A. R. Hirsch, one of the managers of the Montgomery Theatre, at Montgomery, Ala., is in the city looking after attractions for next season.

Owing to his engagement to appear with Valerie Burgess in vaudeville this summer, Walter D. Greene was compelled to decline a special offer to appear as Paolo in Frederick Ward's production of Francesca da Rimini in San Francisco this summer.

Maud Lillian Barri, the soprano, has been engaged by Henry W. Savage to sing the role of Henrietta in The Sultan of Sulu next season.

Leon Mead, the well-known writer, has just completed a book, entitled "Word Colours," which is soon to be published by T. T. Crowell and Company. The book deals with the growth of the English language through slang, scientific terms and localisms. One chapter is devoted to the slang of the stage.

Lloyd D'Aubigny, the American tenor, now singing in Paris, was engaged last week by Henry W. Savage to sing leading tenor roles, alternating with Joseph Sheehan, with the Castle Square Opera company next season.

Irene Perry, the comic opera singer, was married to Harvey Wilson Bell, son of Bishop Bell, of North Carolina, at St. Andrew's Church in Boston on June 25. Miss Perry has long been popular on the stage, having been a member of the McCaull Opera company, Augustin Daly's dramatic company, and the Weber and Fields company. Recently she has been playing in The Defender in Boston.

Julius Biss and Company obtained last week a judgment of \$2,500 in the Supreme Court, before Judge Nash, against F. C. Whitney, for printing for Dolly Varden.

Charles W. Keogh, brother of William T. Keogh, manager of the New Star Theatre, is in New York, having arrived from Charleston, S. C., last week.

Jessie Winters is the guest of her sister-in-law, Jessie Mae Hall, in this city.

George H. Calvin has secured the exclusive rights for this country of The Pay Train, from Charles F. Dittmar. He will open a season of thirty weeks for the attraction on Labor Day. The tour will extend to the Pacific Coast.

A London production of The Fatal Wedding has been arranged by Berte Coots, in behalf of Sullivan, Harris and Woods, owners of the play.

John Lana, advertising agent of Wallack's Theatre, will be assistant passenger agent of the Knickerbocker Steamboat Company during the summer.

The Isabelle Underwood Opera company began its summer season at the Pleasure Bay Open Air Theatre last Saturday night in Evangeline.

The Strange Adventures of Amos Smeeter is the title of a new comedy that will be given an early presentation in this city, it is said.

It has been announced that James T. Powers is to be starred by George W. Lederer next season. Mr. James Lederer said in regard to the matter: "The details have not yet been settled, but it is practically decided that Mr. Powers is to be under our management next season." Mr. Powers states that he has not signed with any one for next season, and that so far he is not at all determined as to his plans.

John B. Henderson, manager of the Opera House at Cedar Rapids, Ia., is in New York, looking after attractions.

William T. Keogh will complete his play, The Kentucky Feud, on board his yacht, the Star, that he recently purchased.

Theodore Roberts' and Wilton Lackaye left New York yesterday (Monday) for San Francisco to appear with the Daniel Frawley company at the Grand Opera House in a special production of Uncle Tom's Cabin.

The Isabelle Underwood Opera company opened a summer season at Pleasure Bay, S. I., on Sunday in Evangeline. The company contains Lila Blaw, Edward Begley, Irene Mallette, Budd Ross, Isabelle Underwood, Nellie Wood, Henry West, George Elmer, Daniel Williams, Maud Courtenay, Lulu Whelan, and Thomas Grady.

It is said that John Henshaw will be starred by the Grahame Amusement company next season in a new musical comedy by William Gill, entitled The Merry Marquis.

Marion Iwell, who replaced Rita Griseley as the Queen in King Dodo at Daly's Theatre, will sing the principal contralto roles with the Castle Square Opera company next season.

Joseph Arthur's new play, Fairy Night, has been read to the Shubert Brothers, who may produce it next season.

A. H. Woods, of Sullivan, Harris and Woods, returned to New York last Wednesday, after two weeks spent at Mt. Clemens, Mich.

Conflicting reports reach here concerning the health of Clyde Fitch. It is said in some reports that he is in a serious condition, while in others he is reported as being merely tired out by the strain of his recent hard labor.

Frank Pruette, who was committed to the Metropolitan Hospital on June 12, at his own request, by the superintendent of the Outdoor Poor Department, leaped into the East River from Blackwell's Island on June 23 and started to swim to the Manhattan shore. Pruette was rescued by a shoreman and was given over to the police, who in turn sent him to the Presbyterian Hospital. The Bellevue authorities communicated with the Presbyterian Hospital and requested that the patient be sent down to Bellevue.

Kirke La Shelle was arrested at Belleport, L. I., on June 28, on a charge of violating the law regulating the speed of automobiles. He was arraigned before Justice Burk, who fined him \$10.

Abraham, a five-act Biblical drama, was produced by children at the Hall of the Educational Alliance on Saturday evening.

King Dodo, after closing at Daly's Theatre on Saturday night, will make a tour, reopening in Chicago on Aug. 2.

Maudie Adams filed plans with the Building Department last week for alterations to her home on East Forty-first Street, in this city.

Lulu Glaser fainted during the final performance of Dolly Varden at the Herald Square Theatre last Saturday night. She soon recovered, however, and resumed her part, with the result that the audience did not know anything was amiss.

It is reported that Henry E. Dixey will head a new minstrel company, to be organized by Lew Dockstader, next season.

Clayton L. Mix, for the past few years press agent with El Henry's Minstrels, is assisting Manager Henry at his New York office.

"Bud" L. Woodthorpe, stage-manager for Nat Goodwin, has sent in his address as the Duke of York's Theatre, London. Mr. Woodthorpe will do the Continent before he returns.

The Aurora Female Zouaves, an organization of seventy girls, who have been appearing at the Empire Music Hall, London, were engaged yesterday for the forthcoming Woman's Exhibition at Madison Square Garden. The company will drill twice daily on a large stage in the centre of the arena, and it is expected that their performance will prove one of the features of the show. The young women are Americans, and their captain is Katherine C. Hall, of Columbus, Ohio.

Kathryn Kidder has closed her Spring season in The Country Girl. Next season her manager, George Brennan, will present her in The Country Girl and Francine, a version of the Dumas novel by L. Dupont Style, that Miss Kidder produced recently in San Francisco. It is hoped

that the new play being written for Miss Kidder by Victorien Sardou will be completed in time for production the latter part of the coming season.

Belle Gold has postponed until next season her proposed starring tour in Colorado.

Agnes Ardick has accepted a historical play by Mrs. Charles A. Doremus. She is also having a play written for her by Walter Scott, secretary of the New York Press Club, and Test Dalton, author of The Role of the Unconquered. The title of the play is withheld for the present.

Thomas Q. Sandbrook is said to be negotiating for the purchase of a country seat near Rye, where he can combine the enjoyments of a summer home and at the same time fill his New York summer engagement.

The King Dodo company were the guests of Duss and his band at the St. Nicholas Gardens on Sunday evening.

The Supreme Court of Louisiana has rendered a decision adverse to the city of Monroe in the suit of Sugar Brothers versus the city, whereby the plaintiffs applied for an injunction restraining the city of Monroe from operating or leasing the High School building, known as the Auditorium for theatrical purposes. The managers are barred from using the place any longer as a place of amusement.

Florence Haverleigh, who has been with N. C. Goodwin and Maxine Elliott the past season, playing the Firefly in When We Were Twenty-one, called for the other side on the Twentieth last week, to fill an engagement at one of the leading London theatres.

Manuel Alexander is at Dr. Walker's private sanitarium. He recently underwent a very severe operation. He requests his professional friends to call on him at the hospital, 33 East Thirty-third Street.

Blanche Walsh was somewhat bruised but not seriously injured last Tuesday while taking a drive, by the carriage becoming overturned through a wheel coming off. The accident occurred at Twenty-third Street and Sixth Avenue. Miss Walsh will soon go to New Hampshire to rest until the opening of next season.

Henry S. Alward, of Daniel Frohman's business staff, will sail from San Francisco July 5 for Japan and China on a brief business and pleasure trip. He will return to New York about Sept. 5.

Marion Iwell has replaced Rita Griseley as Queen Lill in the cast of King Dodo at Daly's Theatre.

Joseph C. Miron will continue to appear in The Chaperons during its engagement on the New York roof, the plan to have Dan McArvey assume Mr. Miron's part having been abandoned.

Pauline Elliott has been forced to give up her part as one of the bridesmaids, in The Chinese Honeymoon, owing to serious illness.

Madame Alhani and Sarah Bernhardt were honored by King Edward by receiving special invitations to attend the coronation ceremony. Madame Bernhardt was especially honored by the receipt of tickets for two seats in the Abbey.

John J. Irla, the manager, and Anne Richards, the actress, were married in Detroit, Mich., on June 26. Alfred E. Nash was the only witness of the ceremony. Mr. and Mrs. Irla are now at Mt. Clemens, Mich., where they will spend several weeks.

John C. Fisher, who is now in London, will sail for this country during July. He has engaged several English players for the production of The Silver Slipper here.

Irene Hobson, a cousin of Captain Richmond Pearson Hobson, will make her professional debut in The Way of the World next season.

The tour of Karl Schrott, the German actress, in this country next season has been abandoned.

J. A. McKinley, a member of the Tyson Theatre Ticket Company, will sail for London to-day (Tuesday), to establish a branch of the same company in the British metropolis.

Mabel Freytag, of the Chinese Honeymoon company, is at the Presbyterian Hospital, where she is to undergo an operation. It is not expected that she will be able to leave the hospital for several months.

Mason Mitchell has been appointed United States Consul at Zanibar, and will leave for that place in about a month.

Susanne Leonard Westford has been appointed foreign agent for the Woman's Exhibition to be given under the auspices of the Professional Woman's League in October in Madison Square Garden. Miss Westford will sail either next Saturday or the Saturday following, and will immediately open offices already secured at the Grosvenor Hotel, London, and the Hotel Continental, Paris.

Ernest Shipman, manager of Shipman Brothers, left for Chicago last Wednesday evening. He goes to close contracts whereby his firm will control a stock house in that city next season.

Irene Perry, of The Defender company, was married to Harvey W. Bell, of the Pottlingli Advertising Agency, in Boston, on June 24.

Charles W. Chase was granted a divorce from Hattie Bernard Chase in the Supreme Court last week.

A daughter was born to Mr. and Mrs. Max Mulligan at Toronto, Canada, on June 27.

Dorothy Margaret Nicholson, only daughter of Carrie Lee Stoye, was married to Robert E. Foulger, of Harrow, England, at Vancouver, B. C., on June 19.

Mrs. Brune arrived in London on June 24 and started immediately for Italy to consult with P. Marion Crawford about his play, Unorna, in which she is to star next season under the management of Wallace Munro.

Max Heindl, leader of the orchestra at the Castle Square Theatre, Boston, fell down a flight of stairs in the theatre last Saturday evening and was badly hurt. He is now in the Emergency Hospital, Boston, in a critical condition.

OBITUARY.

Frank E. Gillette, a well-known member of the theatrical profession for twenty years, died in this city on June 24, of pneumonia. His real name was Walter Edward Cullen and his home was in Cleveland, O. He was born in Birkhead, Eng., thirty-two years ago. When quite young his father, a sea captain, decided to bring his family to this country, and settled at Cleveland. He spent his boyhood days there and started his professional career very early in life as an acrobat. For more than ten years he traveled with Forepaugh's, Barnum and Bailey's, and other large circuses. He also filled important engagements in all the large European cities and those of South America, Cuba, and Mexico. At the age of sixteen he was presented with a large silver medal as "Champion Boy Acrobat of the World" by the management of the Palace Theatre and prominent citizens of St. Louis. He was the first person to do a head-to-head balance, forward double somersault and back double somersault on shoulders, the second of which has never been duplicated. He retired from the acrobatic field after the conclusion of a six months' engagement at the Teatro Tacan, in Havana, and for the following three seasons he was with the Eugene Tompkins Black Crook and Babes in the Wood companies. He then entered vaudeville and remained in it almost continuously up to 1906. His last engagement was with Mrs. Leslie Carter in Du Barry, at the Criterion Theatre, with which company he closed three weeks before his death. He was to have gone with the company next season. He left two children, aged nine and six years, who are being cared for by his mother. He has frequently written articles on his travels, the training of acrobats and circus life in general for different magazines and newspapers. His mother had his remains cremated at Fresh Pond, L. I., in compliance with his wishes.

Patrick J. Connelly, for five years a member of Dan Daly's The Corner Grocery company, died at McKeessport, Pa., June 27. Mr. Connelly fell ill on last Thursday night and seemed

FLORA FAIRCHILD.



Photo by G. J. Crawford, Hamilton, Ont.

Flora Fairchild, who embodies the heroine part, is quite pretty and she acted the role with a good conception of its merits. Her reading of the climax speech in the third act electrified the audience, and it was so fine that it showed genius in the play. With more experience this young woman is destined to do larger things than any modern dramatic heroine. The Nashville American, Jan. 2, 1902.

to improve on Friday, but toward evening he began to fail and died shortly before midnight. The deceased was the son of Mr. and Mrs. Barchinamer Connolly and was born at Pittsburgh, Pa., March 17, 1858. Mr. Connolly is survived by his widow, his son Marcus and two sisters.

The remains of William H. Smedley, who died at the Home for Incurables, Fordham, on May 25, were taken to his boyhood home, Chester, Pa., and have there been buried. Mr. Smedley was stricken with paralysis at Providence, R. I., on July 10, 1901. He was removed from there to the Home at Fordham. The immediate cause of his death was apoplexy. He is survived by a widow and two children, Ellis and Edwin, who were associated with him in the Smedley Sketch Club.

Nellie Bain, once prominent as an opera singer in England and America, died at the New York Hospital on June 28 from the effects of a surgical operation. Since her retirement from the stage a number of years ago Miss Bain had been deeply interested in philanthropic enterprises. Just before her last illness she was deeply engaged in a plan to establish in New York a music school for poor girls.

James M. Buckner, a well-known manager, died in Frankfort, Pa., on June 21. He had been ill since last November, and had been cared for at Frankfort by his friends, Mr. and Mrs. William H. Roberts. Last season Mr. Buckner managed Joseph Callahan's Faust company. His last engagement was with Hanlon Brothers' Superba.

Bess Lonsdale, of the well-known vaudeville team of Martin and Lonsdale, died in Brooklyn on June 23 of paralysis of the brain. Miss Lonsdale was the wife of her professional partner, Ed Martin. He and their son survive her. The remains were buried in Linden Hill Cemetery, Brooklyn.

Levin N. C. Medbury, an actor, died in Detroit, Mich., on June 27, of pneumonia, after an illness of only three days. He was twenty-three years of age.

ENGAGEMENTS.

For Mam'elle 'Awkins: Carolyn M. Hustis, Daisy Cluxton, Gus Bruno, J. J. Cluxton, H. W. Wilson, Dan Williams, and J. Crawford. W. F. McLain will continue as business manager for George K. White.

Louise Sanford, for the soubrette role in Dev- it's Auction, opening in August.

Kenneth Davenport, re-engaged for Mildred Holland's company.

Grace Holmes, for 'Way Down East.

Hilda Helstrom and L. F. Hicks, with M. B. Curtis.

Katherine Vincent and Arthur Coglier, for Hello, Bill.

Henrietta Brown and Dorothy Crana, by Come Payton.

M. J. Murphy, who was for several years on the business staff of Augustus Pitts, has been engaged by Wallace Munro to go in advance of the Rupert of Hentzau company next season.

By Sanford B. Riechy, for West's Minstrels: Billy Van, John King, Tom Moore, and the Ford Brothers.

By Phil Hunt, for Down by the Sea: Fannie Curtis and Lottie Hyde. Harry Sutherland as advance agent.

Charles Giblyn, by Henry W. Savage for The Sultan of Sulu, by George Ade.

Julius Murry has signed the following to support Paul Gilmore in The Tyranny of Tears: Beatrice Effery, Grace Hansen, and Richard Lambert.

Margaret Clarke, for Mr. Pickwick, by Everett R. Reynolds.

Molly Thompson and Madge Lawrence, by Broadhurst and Currie, for Mr. Jolly of Joliet.

For Robert Emmett: P. Aug. Anderson, W. A. Thompson, John Thompson, Edward Connor, Gerald Griffin, and Owen Fawcett.

Lee Daniel, for A Convict's Daughter (Western company).

H. Young and May Nible Drew, for Gypsy Jack.

Gilbert Fitzgerald, by Wallace Munro, for Rupert of Hentzau.

Jennie Reiffarth, with Stuart Robson, next season.

Kate Benetau, as leading ingenue with Al Wilson.

Minnie Monk, with R. B. Mantell.

Lou Middleton, Violet Villiers, Laura Liph, Percy Leach, and Fred Arnold, musical director, by Frank Hennessy for The Liberty Bells.

William J. Kelly, for Massala in Ben Hur next season.

Ralph Mazzotta, with Leon Herrmann as musical director.

For the E. J. Carpenter company attractions: Lewis A. Elliott, general agent for Her Sake (Western); Oscar Gould, manager for A Little Outcast (Western); F. F. Rutledge, for Mr. Plaster of Paris, and John W. Moore, general agent for Her Sake (Eastern).

For the Cook Church Stock company: C. Walcott Russell, George King, Baby Helen, John Holmes, and Grover Gana. W. G. Kane engaged as advance representative. Season opens Aug. 18 at New Bedford, Mass.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Heading the bill is Brody's Cycle Whirl, seen for the first time here. Also new is "It," another "mechanical doll." Irene Latour and "Zena" make their reappearance after their European trip. Besides these the list includes the Ansel Troupe, Gracey and Burnett, Talbot and Carr, Barry and Halverson, Nelson and Milledge, the Doherty Sisters, the Three Musical Nanas, John and Carrie Mack, Charles H. Duncan, Carroll and Clark, Albens and La Brant, and the vitagraph.

Keith's Union Square.

The headliners are Ida Melville and company in *Sis Hopkins' Sister*. De Villiers and Jordan and Welch come next. Following are the Farrell-Taylor Trio, Arthur Doming, Amy Formland, a soprano soloist, who makes her vaudeville debut; Joe and Nellie Damer, Johnson and Wells, Haight and Dean, Si Stobbins, and the biograph.

Proctor's Fifth Avenue.

Frederic Bond and members of the stock company appear in *The New Boy*. The vaudeville numbers are "Chimes" Johnny Williams, in burlesque magic; Cantina Sisters, midgits; Nellie Florida, Harry R. Lester and others.

Proctor's 125th Street.

The Nomines, with E. M. Bell in the principal role, is the offering of the stock company, with vaudeville between the acts.

Proctor's Twenty-third Street.

Straight vaudeville is the programme. The list includes Fish and MacDonough, Wals and Ardell, the Cornelia Sisters, and Gordon Harid.

Floating Roof-Garden.

The Floating Roof-Garden on the steamer *Grand Republic* begins its season this (Tuesday) evening. The steamer will make her trips down the bay, while vaudeville will be offered on the main and hurricane decks. The bill includes Fiddle and Wexley, George and West, Lydia Hall, Joe Harwood, Sadie Frost, William Halse, and Conover's Fourteenth Regiment Band.

Cherry Blossom Grove.

The Chaperons, with the same cast that has been presenting it in the New York Theatre down stairs, moves up to the roof. Proceeding The Chaperons there is a vaudeville bill that includes the Martinetti Troupe, the Four Cutties, La Belle Tortajada, Calta's cats and dogs, Eulalia Lee, and Marwig's ballet.

Paradise Gardens.

Last week's favorites continue, making this bill the Three Willie Brothers, Rachel Lays, the Four Madcaps, Phron, Horace Goldin, the Johnson Brothers, Sparrow, Arthur Buckner, Aneta, Bavello, the Fiddle Midgits, Goodman's dogs and cats, and the Three Ch's.

American Roof-Garden.

Smith and Campbell, Young and De Volo, Bailey and Madison, Manning's Entertainers, McPhee and Hill, Trank and Gladden, Frank O'Brien and others make up the bill here.

LAST WEEK'S BILLS.

TONY PASTOR'S.—George Evans came back again to reap his usual harvest of laughs. Nobody projects more geniality and humor than Evans, and his material is of the best. He finished with "In the Merry Summer Time," that took about ten minutes. George E. Austin shared in the laughing honors with his hugely hilarious wire act, that has never been equaled as a combination of comicality and expert balancing. Stine and Evans played *Wanted, a Divorce*, with vim and won their accustomed success. James and Bonnie Farley offered their toothblack and sawdust specialty, with song and dance accompaniments. It was all right except Miss Farley's tough dialect, that is a long way from the real thing and most resembles the "baby talk." Smiri and Kosmer's act was on somewhat similar lines, save that a bellboy and waitress were the characters. Mr. Smiri's chest development is something to wonder at, and his acrobatic work is very good. A singing sketch by Reidy and Currier was of itself rather tedious, and the team did not redeem it by their work. King and Stange sprang a Du Barry travesty that was no more than ordinary. Afterward Miss Stange recited the chariot race part of "Ben Hur," while weird lantern slides illustrated the story. Levina and Gray offered Brandon and Crouch were seen in *A Dead Clerk*; McCune and Grant contributed acrobatics; Al Coleman did a monologue; May Hamilton tore paper, and Francis Wood did stunts with harps. The vitagraph was there, as usual.

KEITH'S UNION SQUARE.—At the head of the list were Clayton White, Marie Stuart and company in the bright though badly named playlet, *Dickey*. It was played just as well as ever. Mr. White showed how photographically he can type the middle-aged, effeminate New York rounder, and was equally good as the exaggerated strong man who is the other half

of the dual role. Miss Stuart also acts with much cleverness and has a liberal supply of chic that helps her to render French ditties in a fetching way. Pauline Taylor, who comprises the "company," was a true Christy girl in style and lived up to her appearance in her acting. Cole and Johnson registered the biggest hit with half a dozen ragtime songs, among them a bully new one about the arrival of a minstrel show in a Southern town. The words are excellent, giving a fine picture. The song hits off the subject perfectly, the words are true to character, and a good air carries them along. It is too bad there aren't more "coon" songs of this kind in place of the Seventh Avenue "baby" variety that has brought ragtime into disrepute. James Richmond Glenroy handed out his monologues, that is really the limit of drollery. It is always a treat to hear Glenroy, and any one who doesn't laugh at him ought to be treated for lockjaw. Alexander Heindl's beautiful work on the cello is art of an order seldom found in vaudeville, and the audience listened to his selections with attention and appreciation. The three Marvelles contorted themselves into extraordinary and abnormal shapes. Their work is remarkable, but it is painful rather than pleasing to watch. Howe and Scott appeared in a conventional Yiddish sidewalk act, one of fifty-seven or so of the same variety. John Le Clair, the old-time juggler, was well received, as he always is. The trio of Kelsey Sisters scored with lively songs and dances. Mr. and Mrs. Swickard, who have a creditable singing sketch, won their share of favor. Mitchell and Cain, the Brothers Roussseau, and the Empire City Four were the other performers. The biograph had an interesting lot of pictures. Of course, there were crowded houses.

PROCTOR'S TWENTY-THIRD STREET.—J. K. Emmet, who has played vaudeville with sundry sketches, appeared for the first time as a monologist. He seems likely in this capacity to win a favor equal to that he has met with heretofore. The monologue was prepared by Aaron S. Hoffman and introduced a number of songs, in some of which Mr. Emmet imitates his famous father. The Clarence Sisters scored in their singing specialty that is far superior to most acts of the sort. Fisher and Clarke did brisk, lively, and altogether pleasing acrobatic comedy. Bennett and Rich have a new act, *At Camp in the Philippines*, in which several ballads are naturally introduced. The setting is quite elaborate, and shows an army camp by night, with two soldier boys in haki sitting by the fire and talking and singing of home and sweethearts and mothers, all subjects dear to the popular balladists. The act concludes dramatically with the shooting of one of the duo, who dies in the glare of a spotlight from a wound in the chest. The team certainly deserve credit for having made a successful attempt to get away from the stereotyped singing sketch. Percy Walling's fine baritone voice was heard in a variety of songs. Max Taylor proved a blithe and likable songster. Gilbert Girard gave his excellent imitations of fowls, beasts, and other things. The New York Comedy Four presented *Twelve Troubles*, a wild farce that rushed with horsplay, noise, and elemental humor, and sometimes became vulgar. Williams and Melburn had a sketch that was pitifully poor. McIntyre and Primrose, Samille and Fina, and the kalatechnoscope formed the rest of the bill.

PROCTOR'S FIFTH AVENUE.—Captain Swift was admirably presented by Section B of the stock company. Edward M. Bell did full justice to the title part. There are few stock leading men so well equipped as Mr. Bell, who is a thoroughly accomplished and skillful actor, technically proficient, graceful and intelligent. Paul McAllister may be credited with a most commendable performance as Harry Seabrook. Beatrice Morgan, having a rather metallic, unmusical tone of voice, that appears to be a cultivated mannerism, played Stella Durbisher excellently. Others in the cast were Daniel Jarrett, Fred Truendale, William Gerald, Charles Ross, S. J. Monroe, Ada Levick, Florence Leslie, and Helen Salinger. Brooks Brothers were dubious comedians, but the audience applauded them. John E. Drew's jigs and jects were enjoyed. Kathryn Klare made a pronounced hit with her singing. Harry Lyons whistled and mimicked pretty badly, and Nester and La Belle Gagnoux juggled. The vacationless kalatechnoscope is still doing business at the old stand.

PROCTOR'S 125TH STREET.—The New Boy, with Frederic Bond in the leading role, was well put on here. Mr. Bond gave a highly amusing performance and an equal hit was made by Adelaide Kain in the leading female role. Sol Allen's character comedy work was as usual up to the standard. Bonnie Lee Lodi, Bijou Washburn, and James Castle also lent valuable and efficient support. The kalatechnoscope in all its perennial virility surprised and pleased many.

CHERRY BLOSSOM GROVE.—The bill was largely that of the previous week, but a few newcomers improved its quality. The best were the four Cutties, who do one of the most pleasing musical acts in vaudeville. It is a straight musical act, neat, refined, and free from horsplay and unnecessary talk. That goes a long way toward recommending it. Then the Cutties play very well on a variety of instruments, and one Miss Cutty sings so sweetly and naturally that on Monday evening at least she made a big, spontaneous hit such as comes only to unheralded merit. Also new on the bill were the Martinetti Troupe, acrobats of exceptional ability. Dan McAvoy was to have sung "Fifth Avenue" with the chorus, but for reasons elsewhere recounted he did not appear. The chorus, however, worked industriously in several other numbers. First it helped Belle Gold out with "Nancy" and

other songs that caught the crowd. Then they lined up while the celebrated Dubouche leaped over them. Pretty soon they were on again with Marwig's Floral Ballet, and as the final turn they executed Eulalia Lee, Lydia Arnold, and Little Lawson in *My Valentine*. Surely no comic opera success checked harder than the "merry, merry" of the Cherry Blossom Grove. The French minuet, another novelty, proved amusing to the early comers. Jessie Hardest Davis' singing continued to delight. La Belle Tortajada, more portly and less supple than when she sang here some nine years ago, warbled Spanish ballads and "On a Sunday Afternoon" with all her old-time fire. Winschermann's bears and monkeys and Calta's cats and dogs again showed remarkable intelligence and training. La Belle Blanche gave imitations that didn't merit the name. Billy Van once more rattled off his string of unique drollery. The Ford Sisters were set up to the Broadway mark. The Sisters Gilmore and Norah Lovelace danced diligently, and Eulalia Lee did some singing all by herself. Fair business.

AMERICAN ROOF-GARDEN.—This resort, prettily redecorated, opened on a breezy night, but friends of Manager Ted Marks turned out in force to see the excellent bill he had provided. The novelty was La Thuma, who excited wonderment by promenadeing unconcernedly on lighted canals. The others were well known. Josephine Sabal shouted comic songs in her own way, that is like no one's else way and always makes a hit. Madge Fox mingled singing and acrobatics. Other turns were contributed by Hanson and Nelson, Tim Cronin, Biggar and Dreher, the Dillon Sisters, Welsh, Francis and company, Joe Morris, Ford and Cantwell, and Sullivan and Paquolena.

PARADISE GARDENS.—The bill was too good to lose, so Manager Hammerstein retained most of it, but added the Fiddle Midgits in their clever act; the Johnson Brothers, expert xylophone players, and Arthur Buckner, a trick cyclist, whose hit was pronounced. Those who stayed were the Three Willies; Phron, Sparrow, Rachel Lays, the Wartenberg Brothers, the Four Madcaps, Horace Goldin, assisted by Jean Francioli and company; Goodman's dogs and cats, and the Three Ch's. There was large business in spite of the cool weather.

LANTERN SLIDES.

The article in *THE MIRROR* regarding the traffic in stolen lantern slides has caused so much comment among the publishers of popular music that a number of the most prominent firms have begun to trace their slides and see where they are. Many of them have stopped buying slides altogether, and they declare that as long as they cannot get their illustrated songs before the audiences of the continuous vaudeville houses they intend to stop putting out slides and having songs illustrated. It is declared that they are a unit in this except one firm that continues to give slides to every one who will take them. It is said that many illustrated song artists are taking the slides and disposing of them to the fences daily.

The market for these stolen slides is not in New York, but in the West. Nobody pays for illustrated song pictures in New York, where it is so easy to get them for nothing. The fences bid open defiance to the publishers who own the slides and say that if they don't want their property sold they should be more careful to whom they give it. "How shall we stop this slide stealing business?" the music publishers are asking. There seems to be only one way to do it, and that is to stop making slides and giving them away. There are plenty of illustrated song teams who would be ready to take up a good ballad and illustrate it at their own expense if they were not confronted with the cheap salaries which have resulted from the widespread distribution of music publishers' "trash." They would select ballads suited to their voices, and it is a positive fact that a good ballad will become popular without the help of lantern slides.

On the other hand, all the lantern slides and illustrated song singers in the world will not make a success of a poor song. There are a large number of songs the music publishers of which have given away more lantern slides, costing fifty cents each, than they ever sold sheets of the songs. These songs, after hundreds of dollars had been spent on them in paying singers, giving away lantern slides, diamond rings, suits of clothes, overcoats, gowns, etc., have died because they had no merit.

Keith, Proctor, and the other first-class vaudeville managers are not employing illustrated song teams more than three or four times a year, and the teams they employ are the class willing to pay for their own pictures. The pictures given out by the publishers are used by burlesque companies, in cheap concert halls and other places where audiences are attracted who never buy sheet music. The proprietors are making enemies right and left by "queering" a pretty and beautiful act with trashy pictures.

In an article to follow this the writer will pay his attention to the publishers who are sowing their professional copies broadcast through the mails among non-professionals, and in that way absolutely destroying the business of the suburban and country music dealers.

NAUDE AMBER GIVES A PICKNIC.

Mande Amber, who is at present playing the leading female roles in the Weber and Fields' burlesques at Fischer's Theatre, San Francisco, gave a "dove" outing on June 12 to all the women members of the company and some outside guests, including Miss Amber's mother, Mrs. Ella Clutter, Mrs. Barney Bernard, Charlotte Vidot, and Mrs. Harry Hermen. No men were allowed. Miss Amber chartered a launch for the day and after a cruise of a few hours around the bay they landed at El Campo, an ideal place for a picnic, where lunch was served and games were played, and a general good time was had. The girls of the company, to show their appreciation, presented Miss Amber on the one hundredth performance of *Fiddle-Dee-Dee* with the handsome timon that could be purchased in San Francisco.

DAN McAVOY WOULDN'T PLAY.

Dan McAvoy was to have appeared at the Cherry Blossom Grove last week, but he didn't. Mr. McAvoy, it is said, didn't like his contract with Sire Brothers and wanted a new one. When his wish wasn't granted Mr. McAvoy said he wouldn't appear on the roof, and he kept his word. It is said that he will appear in a coming Broadway musical production under other management.

VAUDEVILLE ABROAD.

Music Hall News of Great Britain and the Continent. Harry Houdini's Gleanings.

(Special Correspondence of The Mirror.)

UNIVERSITY, HOLLAND, June 5.

This is the town where Oom Paul Kruger resides, and as peace has been declared between the Boers and England naturally everybody and everything looks bright and cheerful, and the drama was sold out before 7.30. While in The Hague I escaped from the police headquarters and received another royal certificate, which reads as follows: "Harry Houdini was searched, stripped and locked in one of the strong cells, fastened with bars and heavy locks. It is impossible to reach the lock from the inside, nevertheless Houdini succeeded in escaping out of the prison cell and iron in a very few moments." (Signed) Houdini-Commissioner Vaning.

The King of Denmark paid a royal visit to the Hagan Theatre May 25, which is an unheard-of thing, and naturally caused great excitement in Germany. At the Berliner Wintergarten the only American acts to be found for this month are Frisco Isham and the Mullish Sisters. On the programme, however, are to be found several acts that have played with success in America, Naim Troupe, the Olneya, Reuben, Miss Fay, The Girl with the Golden Hair, Sisters Merkel, Kaiser, Inmann's Giant Dog Show, Charlotte Kara, and the biograph.

The Central Theatre, in Dresden, that books so many acts from America, has changed hands. The new manager is Herr Botter, formerly in charge of the Dresden Resident Theatre.

The police of Berlin have forbidden Pap-pus, "the King of Starvers," to appear. Some time ago Captain Vetro, the poison eater, was also forbidden to appear.

In Munich, at the Deutsches Theatre, the bill for June includes the Pantur Brothers, James E. Bard, and O'Neill and Trop. At Kils Colonnade, in the same city, Robbins, the American cyclist, is found making his usual big success.

Konora, the Modern Witch, known in America as Beryl and Belmont, have returned to Germany after a successful trip to England.

The recent law in Germany which prohibits children under twelve appearing on the stage has brought out a large number of protests. Most of the acrobatic acts have children of all ages. It will weaken a good many acts if the law is enforced.

All performers booked in Naples and Rome are advised to correspond at once with the German-Austrian Consul, who will gladly give information that is useful to all visiting performers.

Almost all the music halls are closing for the summer season. The summer resorts are running in full bloom. All the circuses are featuring some pantomime or ballet.

Scharret is playing her last European engagement in Russia, and soon will be among old friends in America. The Rose is going to bring along several novelty acts for America; at the present time he is in Moscow with Scharret.

Fougere is at the Aquarium, St. Petersburg. Thence she goes to Buda Pest.

LEIDEN, HOLLAND, June 12.

Have just returned from a five-day trip to London. The city is Coronation mad. Every lucky person that possesses a place from which the parade can be viewed has built seats, and beds, and advertisements read that for so many hundred pounds you can have a first-class seat, with board and lodging, and you will be fed while the parade is moving and while you are waiting for the parade. Every one is disappointed at the smallness of the "American invasion" and seats are becoming cheaper and cheaper every day. They have a peculiar method of testing the stands that are specially built for viewing the parade. A troop of soldiers occupy a stand and at the word of command they jump and yell "Hurrah, hurrah and hurroo," and wave their hats and caps at an imaginary parade. Should the stand remain solid, all right. If it breaks down, why, the soldiers are picked up, and along to the next stand they are marched. It is a practicable plan, but I would rather be excused from being one of the troop.

In London they are going to follow the Parisian idea of giving recess at the music halls. The Palace and the Tivoli already advertise them.

The Revue in Paris at the Folies Bergere is a grand success and never has such business been done since Frugoli created his record breaking admission performance. It naturally makes it very very bad for vaudeville performers, as in time the plan will be adopted at the Olympia and then possibly at the Casino. In years gone by performers could look forward to good engagements in Paris. Now they will have a hard time to get in at all.

The summer places are open and in Paris the best acts are engaged, and many an American act is thankful that there are summer resorts, especially the Folies Marigny, which is the finest resort of its kind in Paris.

There is a peculiar lawsuit on in Paris, two well-known actresses having sued the editor of *Les Artistes* for having published their right ages. One demands 10,000 francs and the other simply 1 franc for the principle of the thing.

American acts are plentiful in London. At the Hippodrome are Everhardt, Gifford, Eph Thompson, and Vanello. At the Palace Frank Bush has just closed and La Belle Daisie and Syd May are current attractions. Press Hildridge is billed to appear at the Tivoli and Oxford Music Hall, opening June 16. Staley and Birbeck will open at the Alhambra Brighton, for some date. The Cray Family have just arrived back from Australia, this making their third trip around the world. They open at the London Pavilion June 16. Newhouse and Ward are to open at the New-crown Empire, London, next week. Inno Fox is at the Empire, and at the various music halls will be found working Pulk and Kollina, Limie and Vinie Daley, Helme Mors, the Biddle Duo, Chung Ling Soo, Manhattan Comedy Four, Wilson and Waring, Terry and Lambert, and Haj Lemik (Klusi), Weiland the juggler (who has lately arrived from America and has made a pronounced hit), O'Brien and Buckley, Stack and Milton, Tony Fernandez, Julia Mackay and a host of others who are working, and, alas, quite a few that are not working and have nothing to look forward to and are playing re-engagements on the corner of Leicester Square.

Gradually all halls are adopting the custom of giving two performances a night. The latest to advertise that plan are the Canterbury and Paragon. Two shows a night has

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